The E Ticket®

" COLLECTING THEME PARK MEMORIES "

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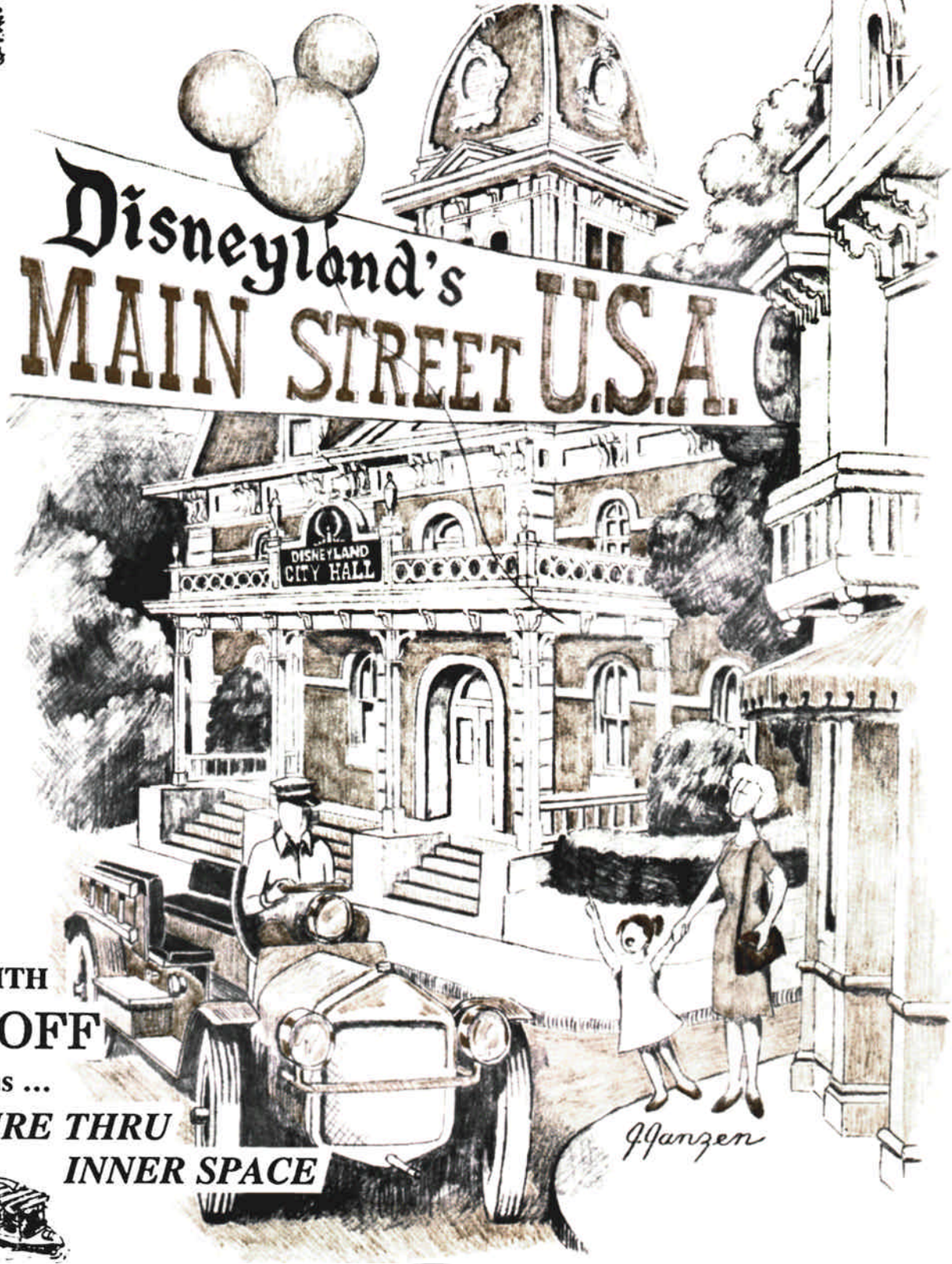
Disneyland's MAIN STREET U.S.A.



AN INTERVIEW WITH

HARPER GOFF

Plus ...

ADVENTURE THRU INNER SPACE

Main Gate

Welcome ... welcome to Issue #14 of The "E" Ticket. Every theme park has an entrance, but none has ever been as effective in setting the stage for the magic ahead as Disneyland's original Main Street U.S.A. Ever changing, yet always the same, it has been the beginning and ending of millions of perfect days. This issue we spend some time appreciating this ideal hometown left behind by Mr. Disney.

Tomorrowland's **Adventure Thru Inner Space** has not been gone very long, but it is quickly achieving that classic status among Disneyland fans. We venture into the '60s for a close look at **Inner Space**, its optimistic beginnings, innovative concepts, and some reasons why it was truly unique.

Recently we were fortunate to have spent several afternoons with Harper and Flossie Goff, surrounded with artwork, toy trains, stacks of photo albums and models of the Nautilus. Harper's years with the Disney organization were very eventful ... with his help we offer some of his Disney memories from that golden time period, in this issue's interview.

Thanks again to Tom Scherman, who seems to help us from the background almost every issue. Our adventure through "Inner Space" was greatly helped with reference material (and insight) from Brett Thompson, Roberta Brubaker and Christopher Merritt ... and from John Waite, a gentleman who was right there when this ride first opened! Dave Smith and the Disney Archives staff were as helpful as ever, and David Mumford contributed to our historical look at Main Street in a very visible manner. And thank you, Harper and Flossie ... your cheerful and accommodating hospitality was sincerely appreciated by those two intense out-of-towners from The "E"Ticket.

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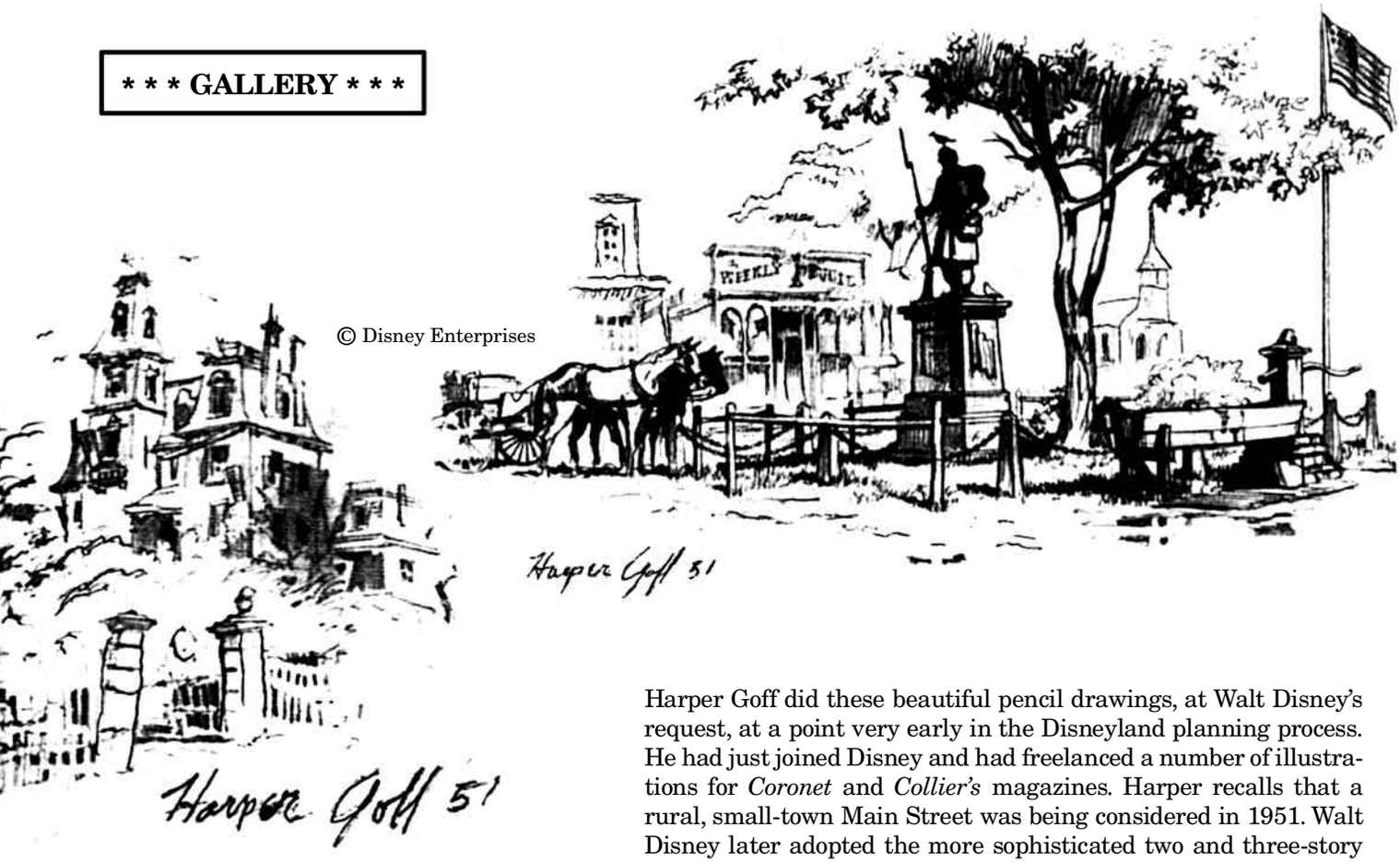
*** * * GALLERY * * ***



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Harper Goff did these beautiful pencil drawings, at Walt Disney's request, at a point very early in the Disneyland planning process. He had just joined Disney and had freelanced a number of illustrations for *Coronet* and *Collier's* magazines. Harper recalls that a rural, small-town Main Street was being considered in 1951. Walt Disney later adopted the more sophisticated two and three-story city streets as the plans progressed. Other examples of this artwork can be found within our conversation with Harper Goff on page six.

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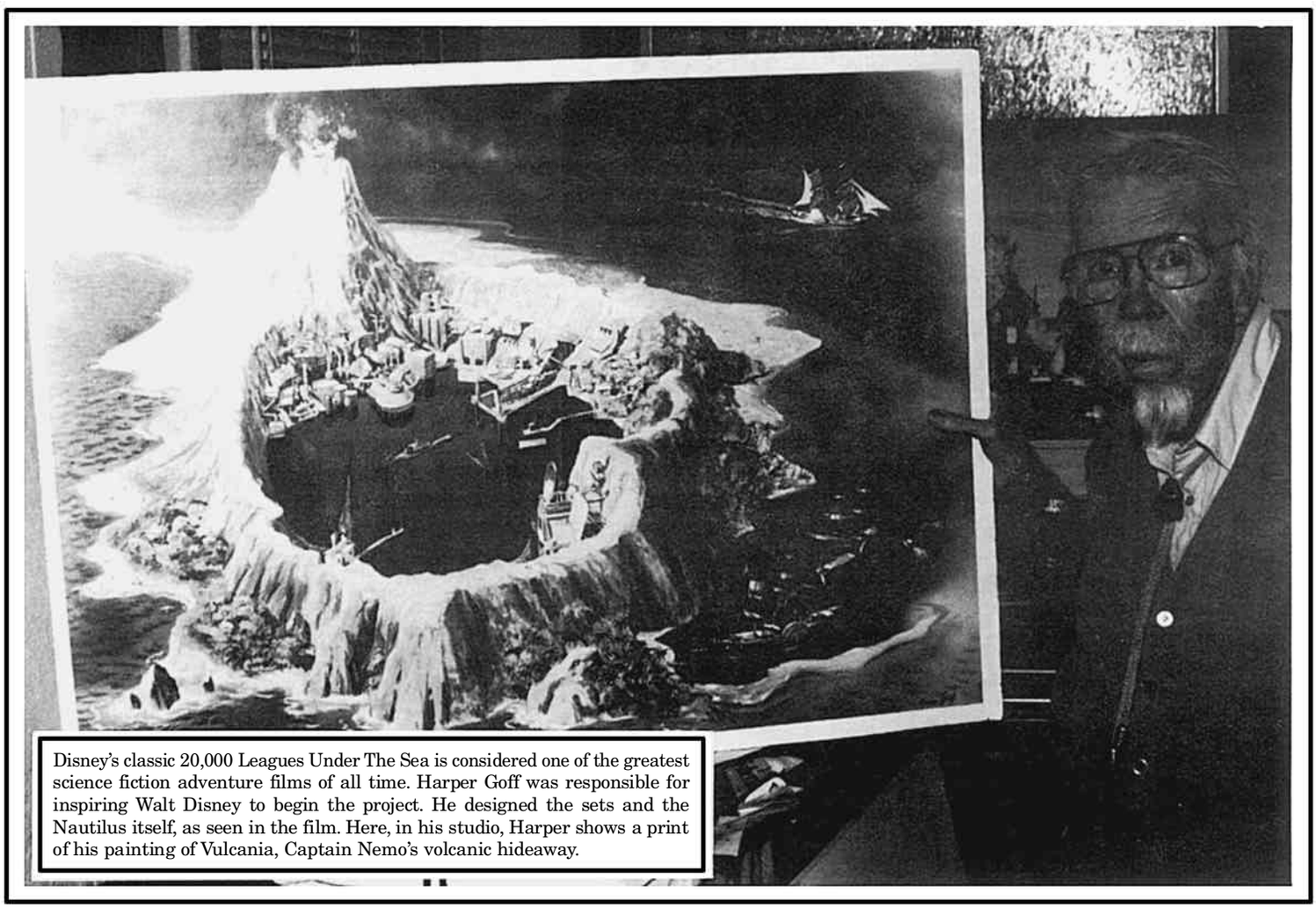
An interview with HARPER GOFF

Harper Goff was an accomplished illustrator and continuity sketch artist for Warner Brothers Studios, when he first met Walt Disney in England. His intensely creative stay with the Disney organization lasted from 1951 until after Disneyland's opening in 1955, when he resumed his career as a freelance illustrator working with other studios. His imaginative designs are apparent on screen in later films such as *The Vikings* (1958, with his friend Kirk Douglas) and in 1971, *Willie Wonka and the Chocolate Factory*. Harper Goff's work with Walt Disney in the early '50s included the Academy Award winning set designs, and the Nautilus itself, for the classic film *20,000 Leagues Under The Sea*. He describes this work, and his time spent with Walt during Disneyland's construction, in this September 1991 interview ...



Disney's classic 20,000 Leagues Under The Sea is considered one of the greatest science fiction adventure films of all time. Harper Goff was responsible for inspiring Walt Disney to begin the project. He designed the sets and the Nautilus itself, as seen in the film. Here, in his studio, Harper shows a print of his painting of Vulcania, Captain Nemo's volcanic hideaway.

THE "E" TICKET: Harper, we know you worked at Warner Brothers on live action feature films prior to joining the Walt Disney Studio ...

HARPER GOFF: Right. When Walt hired me he was planning a number of live action film projects ... and this fit with my experience as a "sketch artist," doing continuity sketches at Warner Brothers. Back then, Warners was willing to spend money and make quality pictures. I helped on films like *They Died With Their Boots On* and *Sergeant York*.

THE "E"TICKET: We've read the story about your first meeting with Walt Disney in England. Can you fill it in a little for us?

HARPER GOFF: You know that I was always interested in trains? My wife Flossie and I went to England in 1951, and I went into a place where you got miniature trains ... steam trains ... a company called Basset-Lowke. They were famous for their locomotives. I saw this one old time locomotive and I liked it, and I said to the guy in the store, "That's the one I want." He told me that another man had said he might want that locomotive and he was coming back that same afternoon. If he didn't take it, I could have it. We came back that afternoon and we saw this fellow in the store, and he had purchased the locomotive. He turned to me and said, "I'm Walt Disney ... are you the man that wanted to buy this engine?" He said, "I have trains ... do you have trains?" Well, I almost fell over. He asked me what I did for a living and

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I told him that I was an artist. I told him about the *Air Views* picture series I had done for Douglas Aviation Company showing the various battles with their planes during the war. He said, "When you get back to America, come and talk to me." By the time I went to see him at the Studio, he was aware of my artwork in *Coronet* and *Esquire* magazines. I said, "I'm not an animator ... what can I do here?" He explained that he was planning to go into live action filming, and do motion pictures with actors and sets. This fit in with my experience at Warner Brothers.

THE "E" TICKET: What was your first assignment, when you started with Disney?

HARPER GOFF: Walt explained to me about his plans to do a short subject about fish. He described the new technology ... lights and so forth ... shooting underwater. He said, "I want to film whales and so forth with underwater cameras, and I've got a name for it. I want to call it *20,000 Leagues Under The Sea*. That's the name of a famous story, but that's what I want to call it and we'll show all these beautiful underwater scenes." He gave me this assignment to start on, then he and his brother Roy went over to England, trying to borrow money for their projects.

It happened that *20,000 Leagues Under The Sea* (the silent version) was my favorite movie as a kid. It was during that time, while Walt was off in Europe, that I began doing the Jules Verne-type drawings on my own while working on this *Leagues* short subject. I had said, "When Walt comes back, give me time to get this stuff down off the wall." When he came back from Europe, all the other artists said to him, "Are you really going to do the picture?" And Walt said, "What picture?" They asked him if he'd seen the sketches Harper was doing, so he finally came in and looked at them. He was kind of angry since all that time I hadn't made the sketches that he'd asked me to do. Later I did more sketches, trying to persuade Walt to stop filming fish and change the short subject into a real Verne feature. He stalled for awhile, saying he didn't have a big enough sound stage, but finally he called and said, "Come on up ... we're going to do the *20,000 Leagues* motion picture."

Walt built a sound stage with a tank for filming the water scenes, and they used the lake at 20th Century Fox because they had outdoor lighting. Eventually we went to Jamaica for shooting and by then Walt and Roy had all their money tied up in the film. Walt questioned my design for the Nautilus because of cost ... why the "eyes" were way up here, and why the prow had saw blades (to go through the hearts of wooden ships) ... and I had to sell the features in my drawings of the Nautilus to Walt. He'd say, "Do you think all of this is necessary? Do you know what all of this is going to cost? Can we make three times as many and put some of them over here?" Walt tried everything he could to keep things simple and keep things cheap because he hadn't made any money from these pictures yet. He once said to me, "Harper, all the money that my brother and I have made in our lives is tied up in this one stupid picture ..."

THE "E"TICKET: It's safe to say that their investment paid off. Disney's *20,000 Leagues Under The Sea* just seems to live on and on ... and people remember the **Leagues** attraction at Disneyland, too. What did you think when they moved your sets into Tomorrowland for the **20,000 Leagues Under The Sea Exhibit**?

HARPER GOFF: Well ... I never saw it. I did enjoy your story in The "E"Ticket, which told all about the various sets. And I was shocked to see how some of that stuff just fell apart, and wasn't kept up. I never knew just what it looked like at the time and I really had no involvement at all in setting it up. I guess the exhibit was a chance for people to see behind the scenes ... something like the later Universal Studios tour.

THE "E"TICKET: During that same time period, while *20,000 Leagues* was underway, weren't you involved with the "Disneylandia" miniatures ... the animated window box displays from the early '50s?

HARPER GOFF: That was the point where Walt was saying, "I've got a way of making figures talk or sing to animation." He wanted everything in these displays to be typically American and he really liked my suggestion that he do a Barber Shop Quartet. I made a little model of the scene ... it wasn't a very careful model, but it was sized right. The barber chair was here, and the various people were in there with the glass over here. Then the guys would sing, "Down by the old mill stream ..." Their mouths didn't move in that first model I made. What I did was the setting ... what the Barber Shop would look like, so you could visualize it. Walt then took it and had other people work on it.

THE "E" TICKET: We know that this "Disneylandia" effort was one of the projects that preceded the creation of Disneyland. Can you tell us more about what it was intended to be?

HARPER GOFF: Well, those displays were supposed to be presented in railroad cars. Walt envisioned a big long train which would go all over America. He was going to call it "Walt Disney's America" and this traveling show would come to everybody's home town. Walt's train would be there on the railroad tracks, and it would be a special event in Chicago or St. Louis or wherever ... and people would come and go through the railroad cars. They would start at the back of the train and all the cars would have these little animated things that you could watch. This is what caused Walt to choose the size he did for the displays. He said he didn't want to build specially wide cars, and he wanted to make sure he had an aisle with enough room.

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THE "E" TICKET: What caused this "Disneylandia" project to come to a stop?

HARPER GOFF: What caused it to stop? It was the railroads. They had just enough track sidings to do their normal business ... and this idea called for a 21-car train on a siding with public access. The railroad companies said they would put in a "Disney line" with a rental of $13,000 a month or something like that. And the word got around. I think that Walt, who was used to success on his terms, may have expected all these cities to say, "Oh yes, Mr. Disney, please come to our town ..." But then everybody began planning to make a lot of money, just to let Disney in. And at one point we got some old railroad cars from the Southern Pacific. We went out there, where they had them sitting on a siding. Walt decided it looked kind of pinched ... just not a very good place for the public. And the prices ... Walt bought three old Pullman cars, just to kind of fool around with. Then, suddenly, when he wanted to get some more the price had gone up substantially.

Finally, Walt began to compute the cost of actually delivering this show to the audience. He was planning to take it all over the country. Then he found out that in order to get to Denver, for instance, the train would first have to go to Cheyenne, Wyoming. Then it would have to turn around (on a different railroad, the Colorado and Southern) and go back South to Denver. And they didn't have tracks to accommodate the train.

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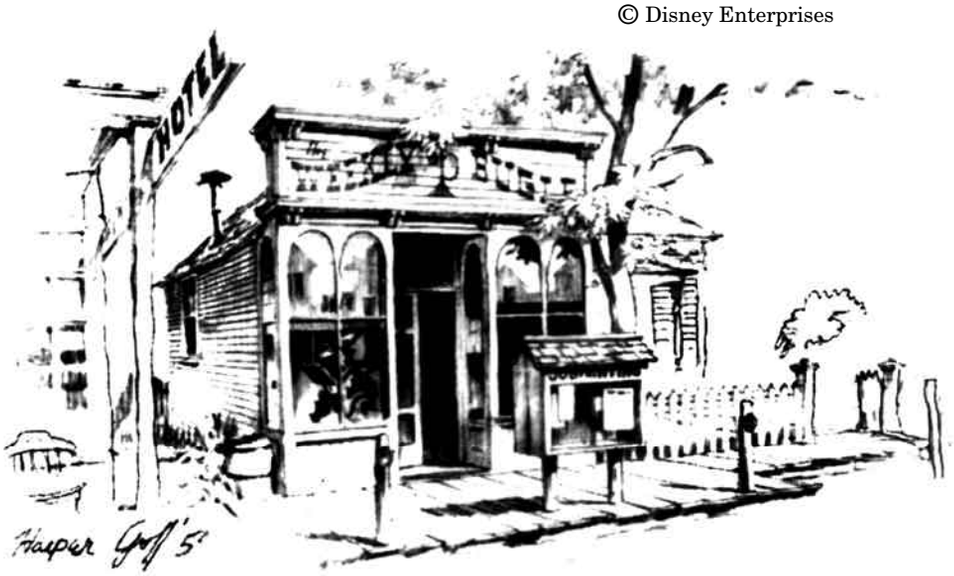

THE "E" TICKET: You did quite a lot of preliminary research and planning for Disneyland, isn't that right?

HARPER GOFF: It started with Walt asking me, "Have you ever been to Knott's Berry Farm ... it's fun, isn't it? ... I've been thinking that I'd like to have something like that." Later, during the Summer and Fall of 1954 (before the Park was built) Walt sent us all around to every amusement park in the country. We would take pictures and come back and tell Walt all about what they were doing. One of the main things we tried to get was their "gate" ... how much they charged, how many people came through, and how much they made. Also what kinds

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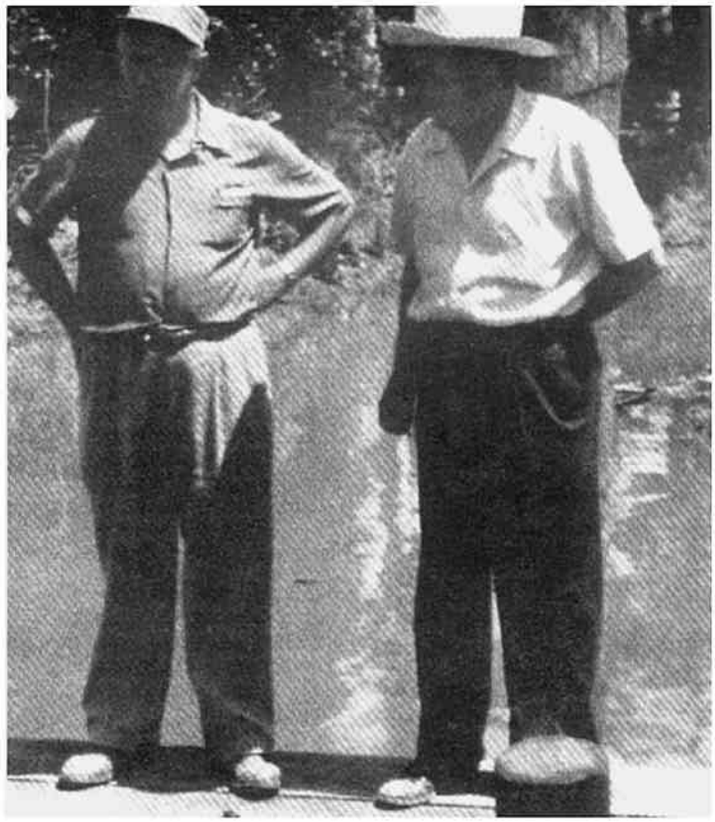
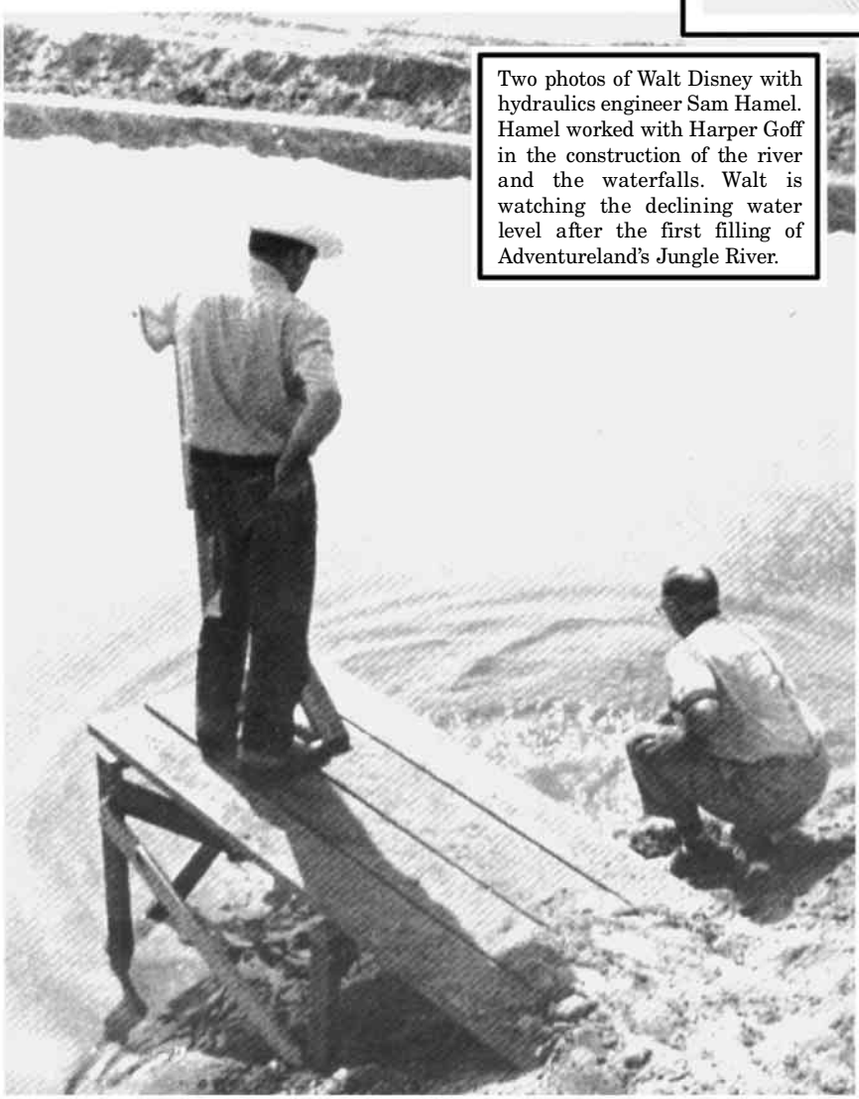
of operating problems they had such as dishonesty and so forth. We went to Knott's, of course, and places like Coney Island and others all across the country. All different sizes and kinds of places, even small museums or replica historic towns. Just the other day I saw a bunch of photographs of these buildings taken when I went back to Fort Collins.

THE "E" TICKET: We wanted to ask you about your work on Main Street. Weren't some of the street fronts done based on your drawings? And you used Fort Collins, Colorado as inspiration ...

HARPER GOFF: Yeah, I was born in that little town ... Fort Collins, Colorado. My Dad owned a newspaper there, the *Fort Collins Express Courier*, and I grew up there. It was a very prosperous town. We had banks that looked like banks, you know, and there was a Victorian city hall. I was born in 1911 and these buildings were around when I was a kid. When I started working on Main Street, I had photographs of Fort Collins taken. I showed them to Walt and he liked them very much. Disneyland's City Hall was copied from Fort Collins ... so was the Bank building and some of the others.





Two photos of Walt Disney with hydraulics engineer Sam Hamel. Hamel worked with Harper Goff in the construction of the river and the waterfalls. Walt is watching the declining water level after the first filling of Adventureland's Jungle River.

THE "E" TICKET: It's often said that Main Street was based on Marceline, Missouri, Walt's home town.

HARPER GOFF: Well, that's a good story. You know, in 1951 I did these drawings for the little town we had in mind at the beginning. Then Walt decided that a two-story street would allow for storage, and space for later attractions.

THE "E"TICKET: Did you spend a lot of time with Walt Disney once construction of Disneyland got underway?

HARPER GOFF: That was a rough time. Day after day I'd get up and get in the car and drive to the Studio, and then drive down to Anaheim. Lots of times I'd get a call from Walt's secretary on a Friday night. She'd say, "You're probably going to Disneyland. Walt has time Sunday and he'd like to go down there with you." So he and I would go down there and look around.

Walt would seem discouraged at the beginning because nothing seemed to be happening. I guess he thought he could just "sneeze twice" and there would be work completed each time he went down there. They were just moving dirt ... they

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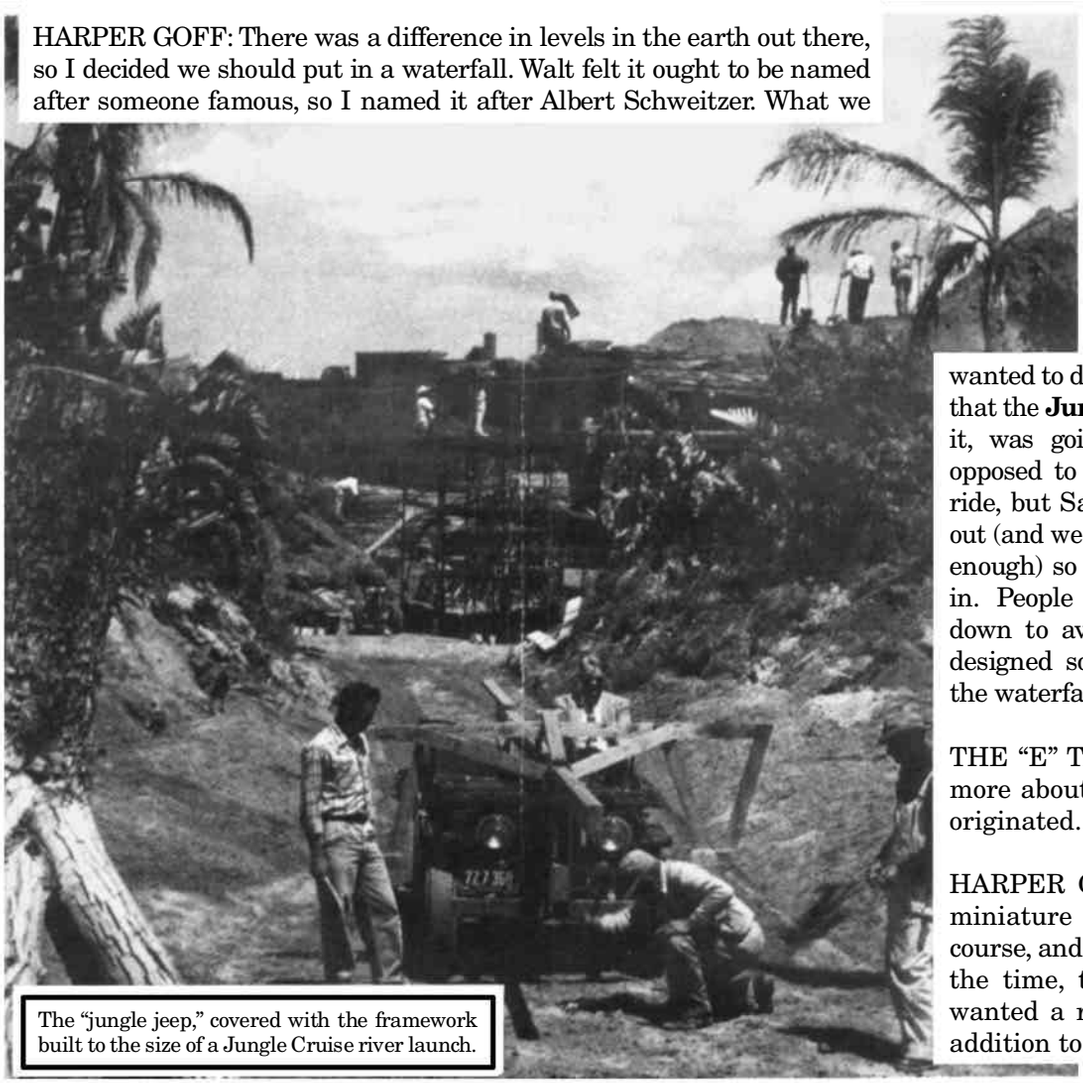
weren't building anything that you could see. You had to go over to the edge and look down. He'd say, "Will they ever get this so it looks like something other than just a hole in the ground?" And a week later he'd say, "I'd better go down there and see if I can stir them up a little bit," and then, "Not one goddam thing has changed ... are they working?" So I'd take him over and show him the concrete forms which were in place for the waterfall, and then we'd walk around and do "questions and answers" on all the work going on.

THE "E" TICKET: Harper, you're credited with originating (and convincing Walt Disney to build) Adventureland's **Jungle River Cruise**. We'd like to hear more about that. Did you design the **Jungle Boats**?

HARPER GOFF: Yeah, I designed them. All the details, like those striped awnings and the black slanted smokestacks, came from the drawings that I did. The early plan called for the boats to drift through the ride on a moving current in the river ... in order to avoid gasoline engines. I remember Walt and his insurance concerns. Insuring things even then cost terribly much. When it came to the **Jungle Cruise** this was a big issue. He said, "I don't want any people in any boat with gasoline or anything that might catch fire (they were built with Gray Marine diesel engines) and I don't want to carry that kind of insurance."

THE "E" TICKET: And you gave the waterfalls the name "Schweitzer Falls?"

HARPER GOFF: There was a difference in levels in the earth out there, so I decided we should put in a waterfall. Walt felt it ought to be named after someone famous, so I named it after Albert Schweitzer. What we wanted to do was have the public think that the **Jungle Boat**, and everybody in it, was going to get wet. Walt was opposed to people getting wet on the ride, but Sam Hamel and I worked it out (and we designed the boat hull high enough) so that water never splashed in. People would scream and duck down to avoid the water, but it was designed so they would always miss the waterfall.



The "jungle jeep," covered with the framework built to the size of a Jungle Cruise river launch.

THE "E" TICKET: We'd like to hear more about how the **Jungle Cruise** originated.

HARPER GOFF: Walt had his own miniature train on his property, of course, and I was a model train buff at the time, too. Walt had decided he wanted a ride ... a "river ride" ... in addition to the railroad that he was

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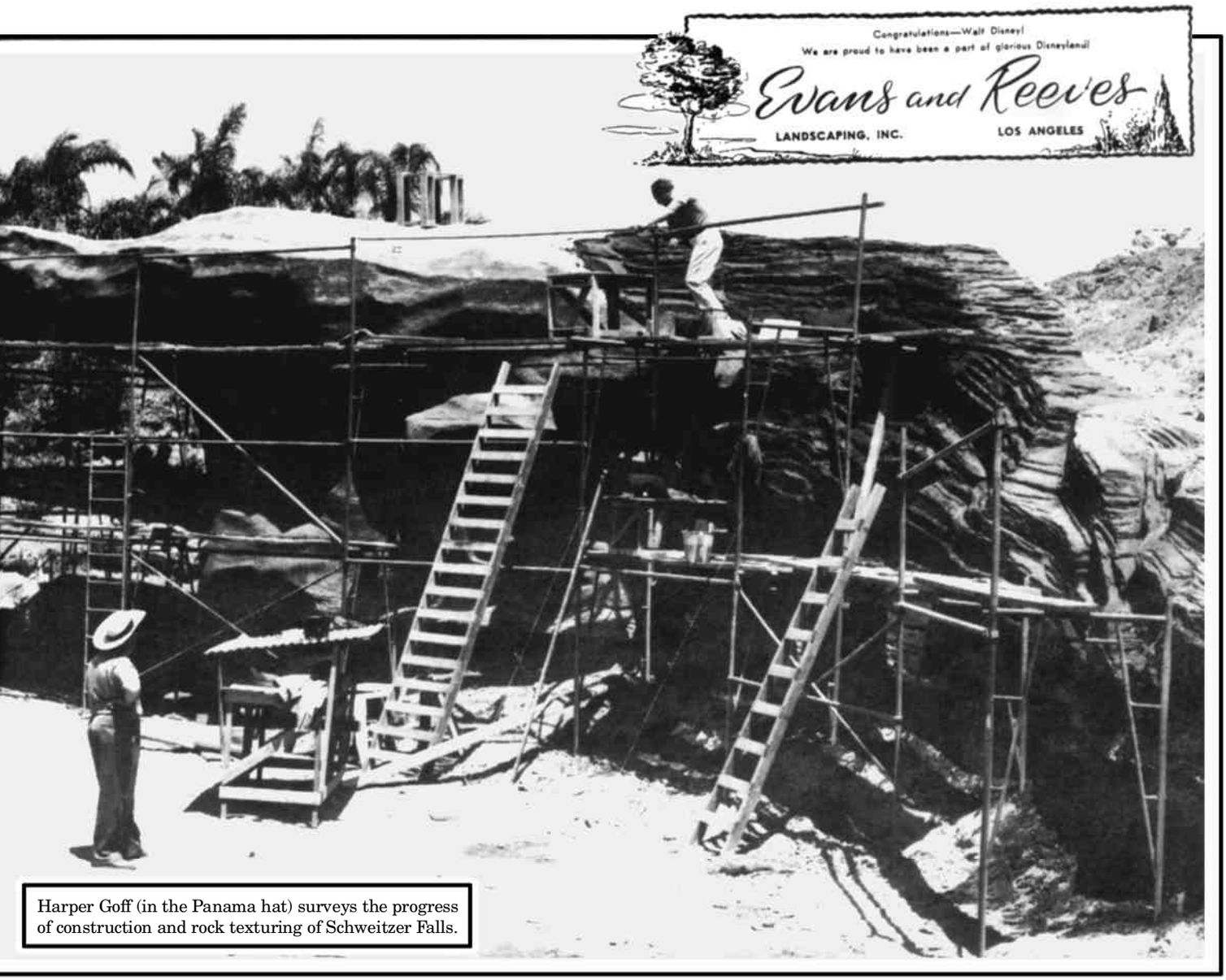
Congratulations—Walt Disney!
We are proud to have been a part of glorious Disneyland!
Evans and Reeves
LANDSCAPING, INC.
LOS ANGELES

Harper Goff (in the Panama hat) surveys the progress of construction and rock texturing of Schweitzer Falls.

planning for Disneyland. Walt's original plan, in Adventureland, was that of a big lake ... and he had the idea of an island. Boats would have left the dock, and motored around this island ... and all the trees and foliage were going to be on the island ... and then you would come back. And I said, "Walt, what you've got is everybody on that boat, if you go counter-clockwise around the island, having to look to the left. The boat isn't going to go sideways, so half the people will have to look over the shoulders of people beside them." I suggested that the boats enter a river on the island, with sights for people to look at from both sides, and Walt agreed with that.

THE "E"TICKET: So at that point, the plan was for a jungle river, on an island, within a big lake?

HARPER GOFF: Yes, and what we soon found out was that Walt wanted the ride to last a certain length of time. So I did a drawing of how I thought the river should go, with a kind of lake that you went across. Walt looked at it and he asked, "Well now, if you go down here like that, how fast will you have to go to get back over here and reload?" So then I said, "I don't know how fast we can go in the boat ..." Well, we were just stymied because Walt wanted to know all these time estimates. I knew we could build a small ride and know for sure we could get around, but Walt said, "That's not big enough. I want them to be out there for a certain length of time." So we realized that, with a ride that big, we might need racing boats in order to get back to the dock.

We got to a point in the planning where I pictured that the **Jungle Boats** would enter the river, then come out on the other side of the island, and then come back FAST ... as fast as they could. But then Walt said, "I don't want any boats going fast." So I began working on a longer ride, in order to get the boats back to the same place that they started. At that point we got the architects to start drawing this thing up, but we couldn't get them to commit to how it would work. They made little cutouts of the boats, and they would argue with each other and say things to Walt like, "Oh, we think that you're optimistic about that ..." One expert would say one thing, and the next would be putting him down and Walt didn't like it.

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THE "E" TICKET: To hear you describe the process, it sounds like the **Jungle Cruise** wasn't designed on paper ... that you planned it out there in the dirt.

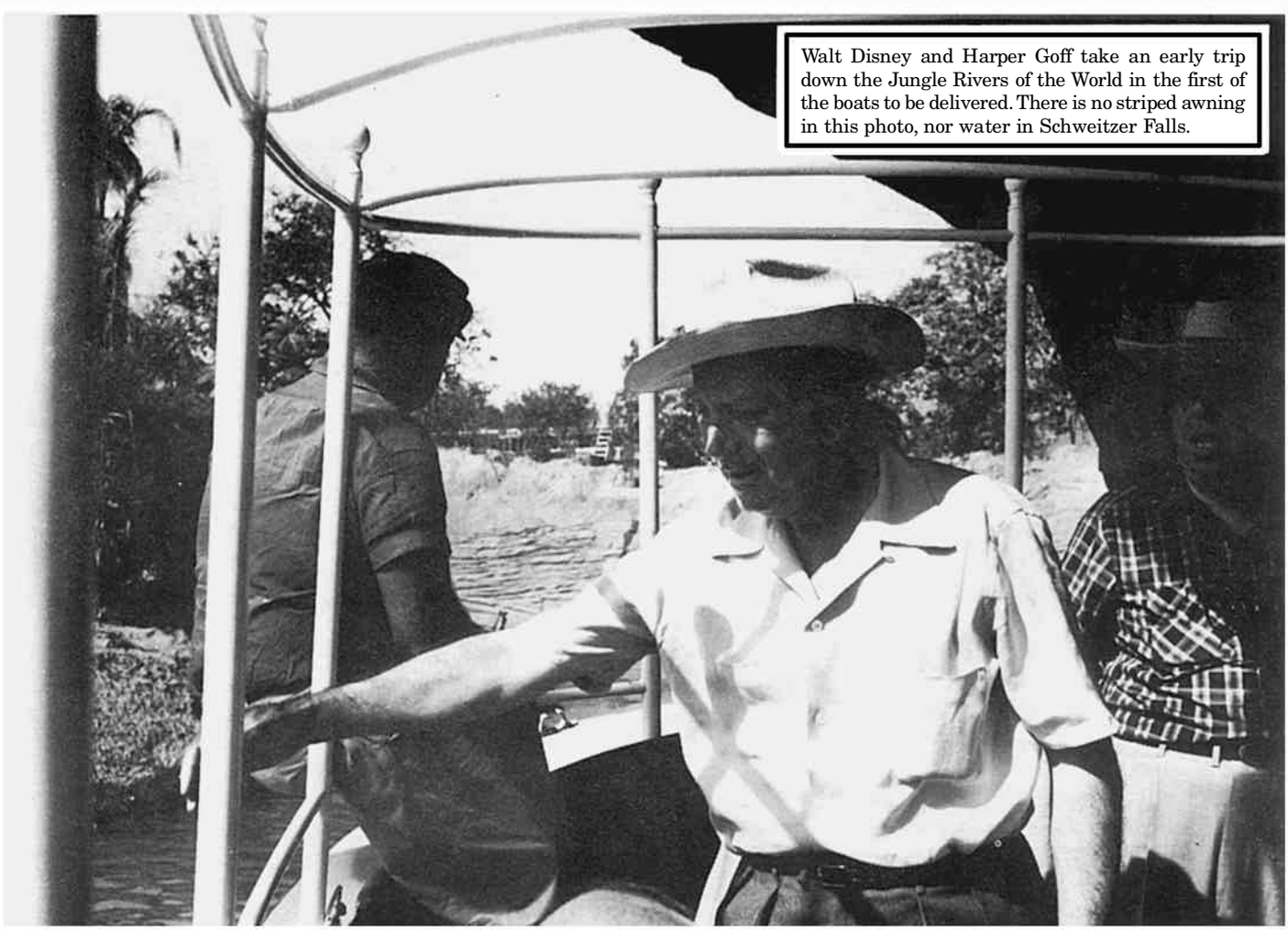
HARPER GOFF: Oh, during the conceptual stages we made lots of drawings, but when we got to the point where we were asking for bids on construction, that approach didn't work out. We just couldn't be sure of things. Evans and Reeves, and the other contractors, wanted specifics. They said that if they brought in cranes and bulldozers and started working, they would have to leave and come back later if the plans didn't work out. We solved these problems ...made decisions about the river and waterfalls and so forth ... by using my "jungle jeep."

Back to that problem I was telling you about. We didn't know how fast we could go, or how many feet it would take to get around bends in the river and everything ... so I decided to use a jeep. I built a framework that slipped over the jeep that was the length and width we thought the **Jungle Boats** should be to carry the right load. We used it when the guys went in with bulldozers to dig out the river according to the plans.

Before they finished digging down or building up an area, I would get in this "jungle boat" and drive around and see how much space was needed for the bow and stern. We'd put stakes down when we got the feel for the turns in the river.

THE "E" TICKET: What other problems do you recall, during the **Jungle Cruise** construction?

HARPER GOFF: Well, getting the trees in there. You know at one point Walt said, "I went in the river ride and saw a bunch of little buckets along the bank with little saplings about this high in there. I want trees in there!" Walt wanted real trees, and there were only a few orange trees in there from the original orchards. We had used some of them, turned upside down, to look like mangrove roots. I found I could buy medium size trees and bring them in. I got Bill Evans invited in (of Evans and Reeves Nurseries) and they did a lot of the transplanting work ... transplanting is not the easiest thing in the world to do. So Bill Evans and I found some trees there in Anaheim, and around Orange County, and then we took off in this Buick looking for trees. We drove all around in places like Pasadena seeing great big nice trees. We'd go up to people and ask them, "Any chance that you' re tired of that tree? We'll give you $200 and carry it away." Most of these people just looked at us like it was some kind of joke.



Walt Disney and Harper Goff take an early trip down the Jungle Rivers of the World in the first of the boats to be delivered. There is no striped awning in this photo, nor water in Schweitzer Falls.

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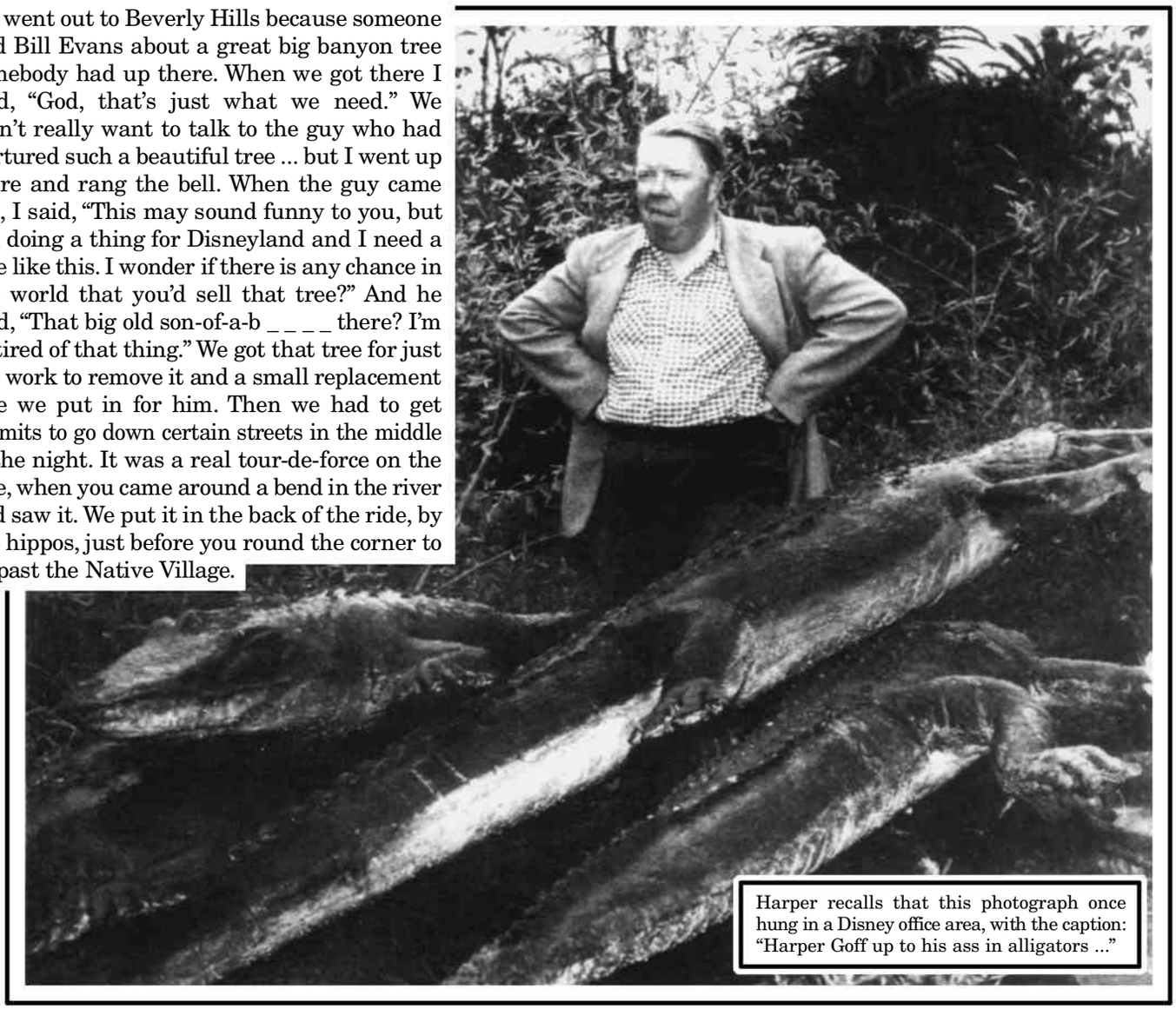
We went out to Beverly Hills because someone told Bill Evans about a great big banyon tree somebody had up there. When we got there I said, "God, that's just what we need." We didn't really want to talk to the guy who had nurtured such a beautiful tree ... but I went up there and rang the bell. When the guy came out, I said, "This may sound funny to you, but I'm doing a thing for Disneyland and I need a tree like this. I wonder if there is any chance in the world that you'd sell that tree?" And he said, "That big old son-of-a-b _ _ _ _ there? I'm so tired of that thing." We got that tree for just the work to remove it and a small replacement tree we put in for him. Then we had to get permits to go down certain streets in the middle of the night. It was a real tour-de-force on the ride, when you came around a bend in the river and saw it. We put it in the back of the ride, by the hippos, just before you round the corner to go past the Native Village.



Harper recalls that this photograph once hung in a Disney office area, with the caption: "Harper Goff up to his ass in alligators ..."

THE "E"TICKET: It seems that you were in on every stage of the **Jungle Cruise** ride, from concept artwork to the planting of foliage.

HARPER GOFF: Well, Walt Disney was funny like that ... if he had a project coming on, he would never say to just one person. "Here, I want you to do this." He would go around to five or six people and tell them to work up an idea for the "river ride" or something ... and he'd say not to tell anyone else. Everybody would be working on it.

THE "E" TICKET: Did Walt Disney talk about his motivations ... his ideas?

HARPER GOFF: He had a desire to do things that were educational. Sometimes he'd talk about his philosophy. He said, "You know, I was a country kid, and things astonished me that don't astonish people now ... but I want something here at Disneyland that would have pleased me as a kid." He often used as an example his love of fire engines. I remember him describing what it was like to be a kid in his home town when the fire engines came by. He said he didn't realize, as a kid, that the fire was causing someone to suffer ... he just loved the sounds of the engines.

THE "E"TICKET: How would you describe your work during those years with Walt Disney?

HARPER GOFF: Well, what I did was a "for instance" for Walt and his projects. Like that Barber Shop model for "Disneylandia," what I did was the setting, so you could see it. I gave Walt something to look at so that he could say, "That's it," or "Well,I don't know ..." My part was a presentation of scene elements. Then the idea went to others like Roger Broggie or Fred Joerger, who would make something that actually worked.I was an illustrator and I could make drawings that would sell. We had ideas, but Walt would say, "When you get something drawn, and I can see what you mean, then I'll talk to you about it." If somebody asked how to make it so that it works, I'd say, "I don't know ... I'm not an engineer, I'm a dreamer ..."

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THE MIGHTY EYE

Disneyland's Adventure Thru Inner Space

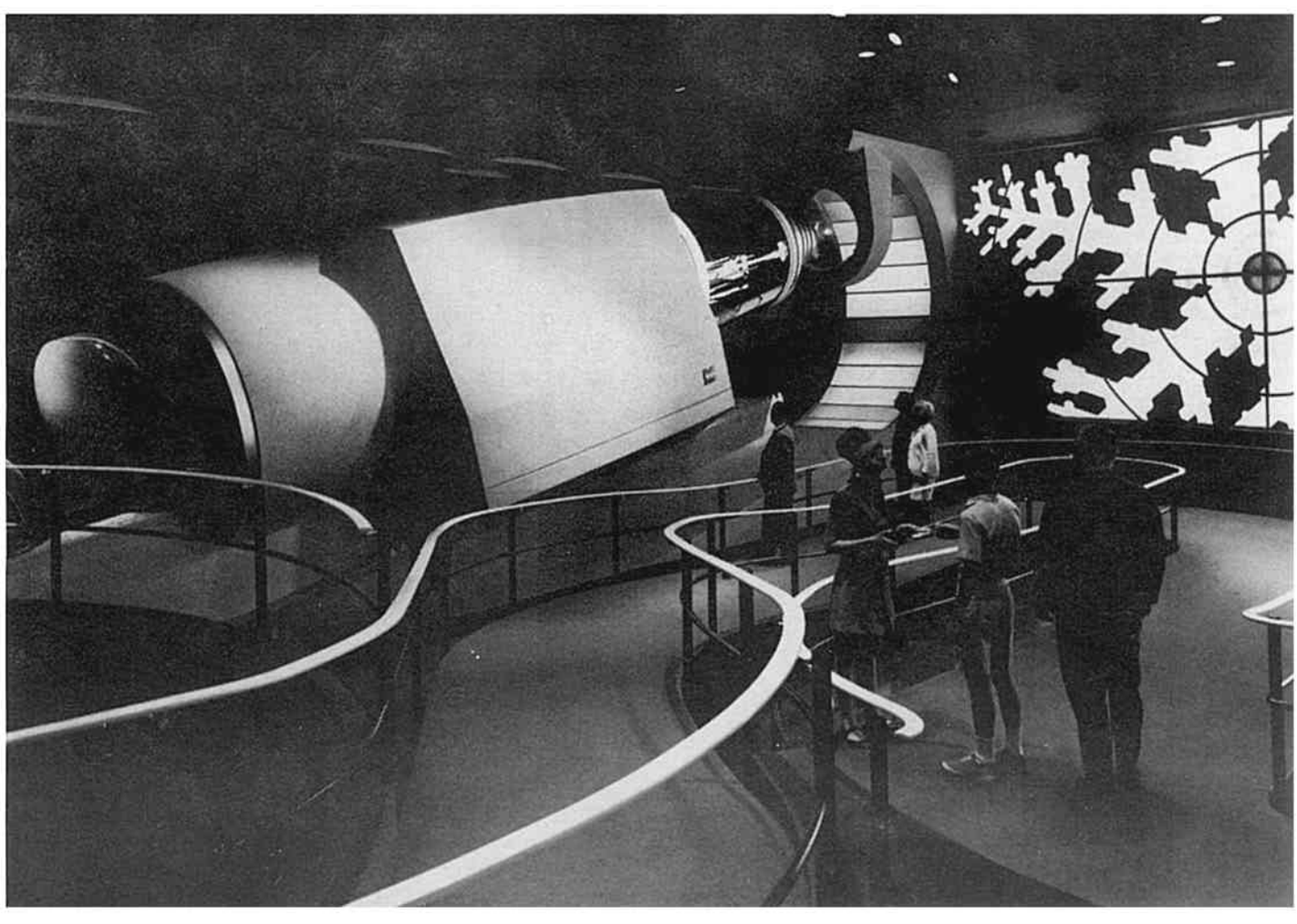
by Leon J. Janzen

"I AM PASSING BEYOND THE MAGNIFICATION LIMITS OF EVEN THE MOST POWERFUL MICROSCOPE ... WHAT COMPELLING FORCE DRAWS ME INTO THIS MYSTERIOUS DARKNESS? ... SURELY IT MUST BE MY IMAGINATION ..."

Imagination was certainly the right word ... liberal quantities of imagination from Walt Disney and the WED Imagineers who created the ride, and the imagination provided by the millions of people who enjoyed this "scientific" attraction over the years. These phrases, from the original **Adventures Thru Inner Space** narration, convey an aura of mystery and other-worldliness ... unique qualities which helped make **Inner Space** a success.

Guests who entered the "Mighty Eye" microscope first experienced the sensation of shrinking. They passed through a snowstorm of larger and larger crystals, moved along looming walls of ice, and finally plunged into the darknesses and distances of "inner space" itself. It was a very surrealistic presentation, strangely in contrast to the announced purpose of this attraction ... the communication of scientific fact. It actually came across as more lyrical than literal. There were no complex animated scenes or elaborate sets and show elements as found in **Pirates of the Caribbean** or **Haunted Mansion** ... **Inner Space** did not compete on this basis. Instead, **Adventure Thru Inner Space** disconnected us from reality through a balanced use of illusion, projected light, sound, movement and emptiness. It was a sensory experience, with a scientific message afloat all around us.

Monsanto had enjoyed a successful participant relationship with Disney and Disneyland since Opening Day. In 1965, Walt Disney approached Monsanto with his ideas



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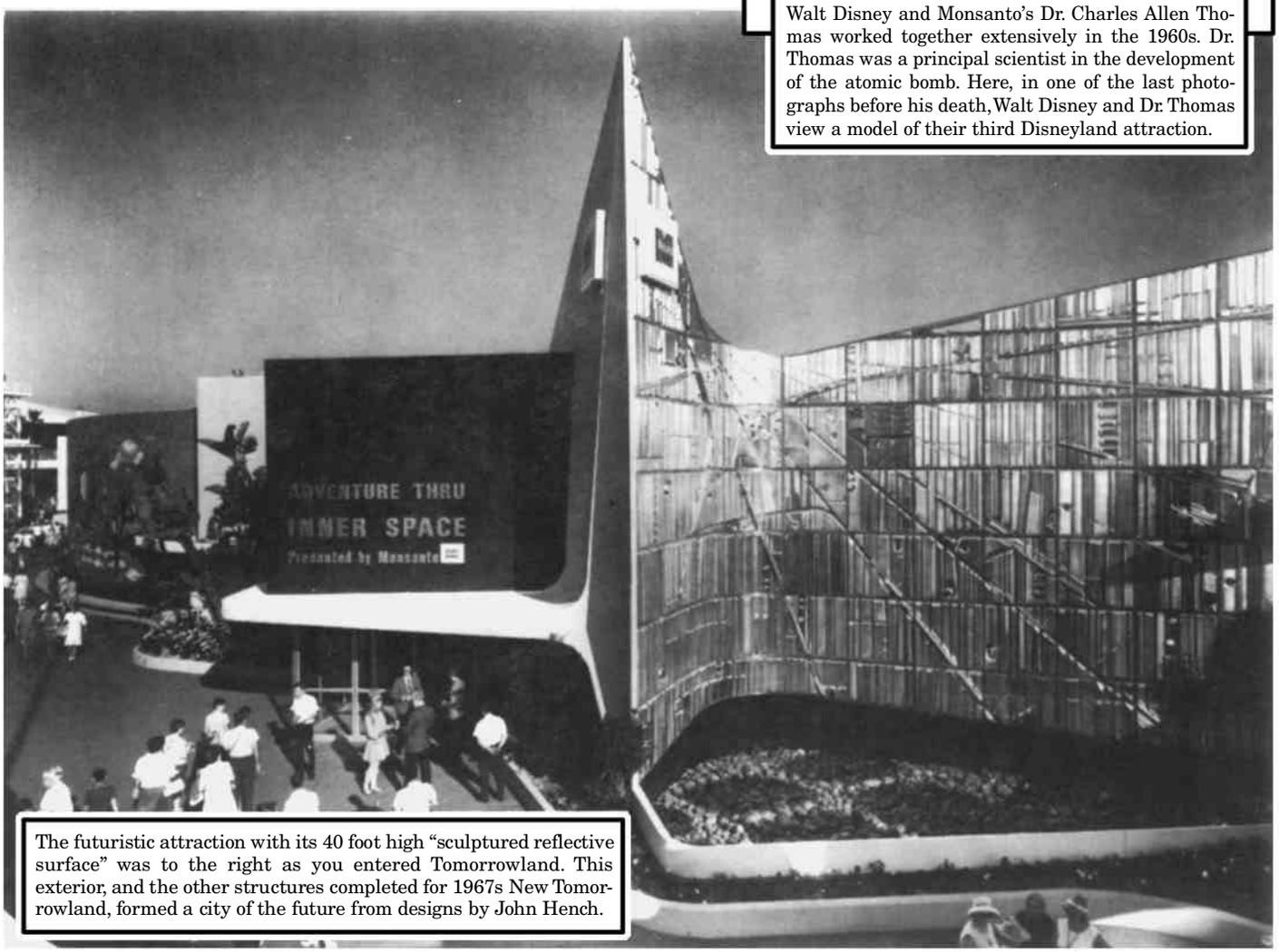
for a rebuilt and expanded Tomorrowland. By this time at least 30 million people had visited **Monsanto's Hall of Chemistry** (open since 1955) and the **House of the Future** (open since 1957).Monsanto, impressed with the technical strides made in recent years by Disney's organization, readily agreed to participate ... a new ride went into development. It would occupy the **Hall of Chemistry** building (which closed with the old Tomorrowland in October, 1966) and was to open with the rest of New Tomorrowland "to take visitors into the mysterious realm of the atom," the **Adventure Thru Inner Space**.

The concept apparently grew from several conversations between Walt Disney and Monsanto's Dr. Charles Allen Thomas about the public's involvement with science. Man's exploration of "outer space" had received much publicity during the space race of the early '60s, but most people's lives would not be effected by "outer space" research for many years. Discoveries within "inner space," Man's other frontier, actually effected everything people were wearing, eating or using in their daily lives. This idea, that fascinating wonders might be experienced within the microscopic world of the molecule, became the basis for the new attraction.

Walt Disney and Monsanto's Dr. Charles Allen Thomas worked together extensively in the 1960s. Dr. Thomas was a principal scientist in the development of the atomic bomb. Here, in one of the last photographs before his death, Walt Disney and Dr. Thomas view a model of their third Disneyland attraction.



The futuristic attraction with its 40 foot high "sculptured reflective surface" was to the right as you entered Tomorrowland. This exterior, and the other structures completed for 1967s New Tomorrowland, formed a city of the future from designs by John Hench.

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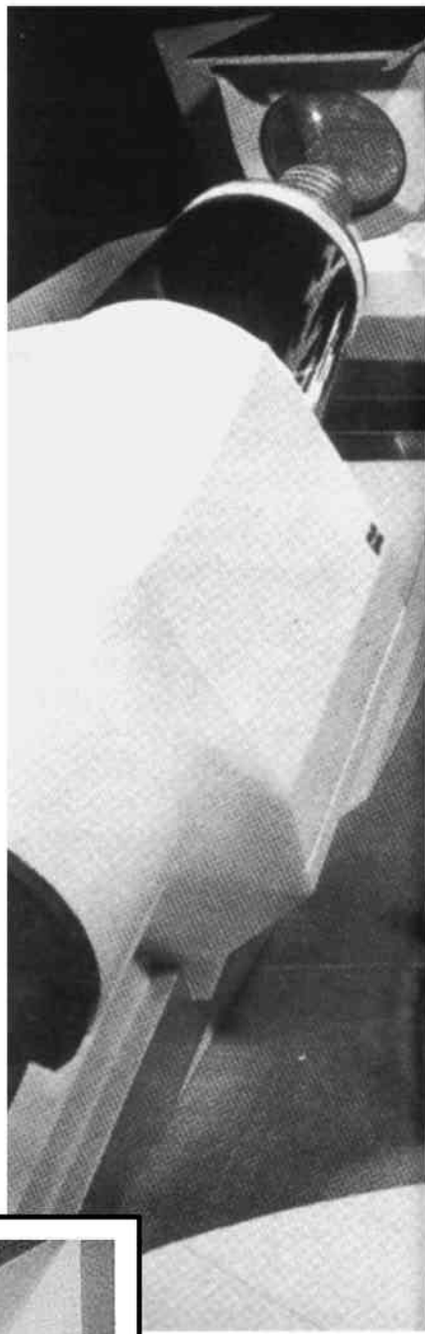
Walt Disney did not live to see the completed **Adventure Thru Inner Space**, and the ride itself was not ready for the March 17, 1967 opening of the New Tomorrowland. During the ribbon cutting ceremonies in March, Walt's brother Roy Disney said, "Tomorrowland was something very dear to Walt's heart. The old Tomorrowland had always been a source of annoyance to him because he never really accomplished what he was trying to do ... he was involved in great depth in the New Tomorrowland until the day he died." The **Inner Space** premiere was held on June 29, 1967. In his remarks at the premiere, Dr. Thomas said, "During the decade in which Monsanto has been a resident of Tomorrowland, Walt Disney and I became good friends. I came to respect the fact that he was an extraordinary educator in addition to being one of our Century's greatest showmen." It was the hope of both the Monsanto and Disney organizations that **Inner Space** might be "an entirely new method of learning complex scientific fact by immediate experience."

The **Adventure Thru Inner Space** attraction was designed by Claude Coats, with the help of an Imagineering team that included Ed Johnson and X. Atencio. Atencio authored the unforgettable narration ... the voice of the first "inner space" explorer, whose guiding spirit remained within the atom ... as recorded by Paul Frees, a familiar voice in the field of science fiction entertainment.

Disneyland visitors in the Junior and Child age groups found a free ticket for the **Adventure Thru Inner Space** included in the front of their ticket books. Young people entered the ride with this special ticket, or with an accompanying adult. Adults (no doubt the audience Monsanto wished to reach) were admitted at any time without a ticket. John Waite, a long-time Disneyland cast member and first day **Inner Space** Ride Operator, recalls that this policy insured that children were supervised within the ride, and minimized their repeating what was at that time one of the few "free"attractions at Disneyland. Persistent kids rode **Inner Space** again if they used a "C" ticket, and the ride became an official "C" attraction on December 15, 1972.

John Waite remembers the enthusiastic responses of the Disneyland guests following the opening of the ride. They were impressed and fascinated with the novel boarding methods, the Atomobiles themselves, and the unusual ride presentation. Two thrilling moments within the ride were an instant success because of the sense of disorientation they caused: first, when cars turned in the dark and to everyone's surprise, entered the snowstorm backward. The other, when people felt they were dropping, just before the giant staring eyeball. Early problems, quickly resolved by ride operations, included a



Some of the first "Inner Space" explorers aboard their shiny new Atomobiles, in this Opening Day publicity still. John Waite, who worked the attraction on that first day, recalls that guests and employees alike were amazed by the futuristic hats worn by the attendants. They were soon discarded.

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Imagineers Claude Coats and Yale Gracey envision their model people moving up the ramp, entering the "mighty eye," and traveling into the very heart of the atom.

return ramp for people who got confused during boarding and missed their first try. Some people's shoes were caught in the grooved exit area flooring ... and there was some damage within the "snowflake scene." It was soon understood that the flexible Omnimover System permitted new freedoms to riders who wished to reach and touch.

Approaching visitors heard a catchy new theme song, *Miracles From Molecules*, written for the occasion by Richard and Robert Sherman. This song (nearly as pleasingly persistent as the **Carousel of Progress** theme, *There's A Great Big Beautiful Tomorrow*) was heard in the background of the ride itself, and reached a crescendo during Monsanto's post-show product presentation. People entered through three turnstiles to begin a curving walk past eight "display pods" showcasing Monsanto products and key scenes from the ride ahead. High on the wall was a huge, multi-colored snowflake, a display which supposedly pinpointed the locations of the miniaturized vehicles for the people filing past.

There's no doubt, however, that the pre-show area's most dominant image was the "Mighty Microscope," designed by Imagineer (and Concept Designer) George McGinnis. Bulky and powerful, this masterpiece of "pseudo-science" loomed at the end of the curving walkway, smoothly digesting an endless row of Atomobiles. As the riders grew closer, they viewed already miniaturized Atomobiles gliding up the transparent barrel of the

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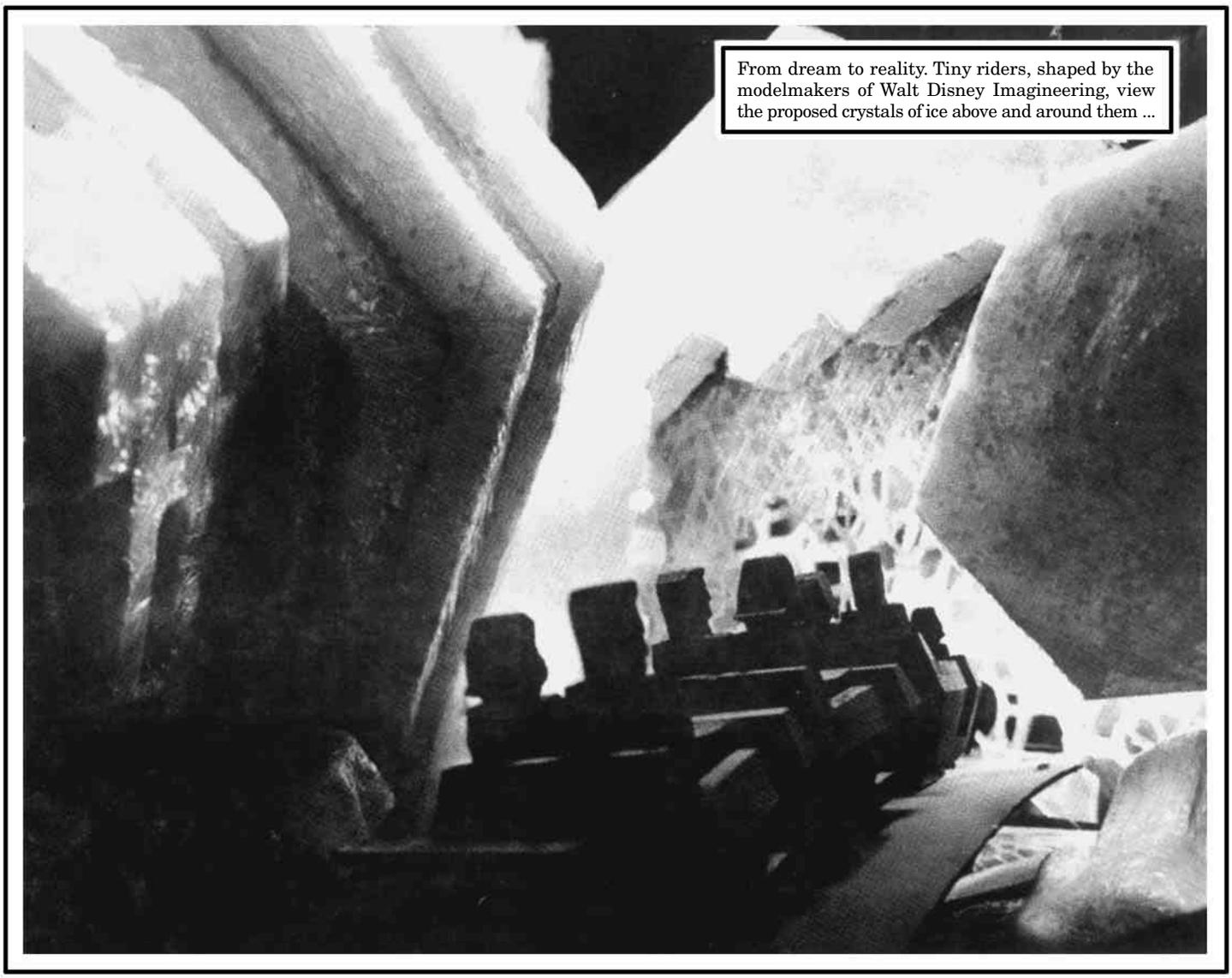

From dream to reality. Tiny riders, shaped by the modelmakers of Walt Disney Imagineering, view the proposed crystals of ice above and around them ...

device (nobody seemed to question why this microscope didn't enlarge things). These little cars moved up into a flashing light, then disappeared within the snow flurries in the "laboratory slide" on which the microscope was focused. This illusion was very convincing for small children, who often created a disturbance when their turn came to board an Atomobile and be miniaturized.

Once aboard the Atomobile, a descent through the walls of a water molecule to the nucleus of an atom (and back) lasted about 6 minutes. The "train" included 123 cars, and traveled a tubular steel track 682-feet in length at a speed of 1.2 miles per hour. The cars themselves were built for Disneyland by Arrow Development, and were mistakenly called AUTOmobiles in most newspaper releases of the time. **Adventure Thru Inner Space** was the first application of Disney's "Omnimover" system ... a breakthrough method of transporting people through attractions. These vehicles were linked together by "tow bars" in an endless loop, rolling along a hidden track on rubber tires. Sixteen electric motors (from General Electric) were located in pairs along the route, "boosting" the chain of cars along the track. This new system brought improved sound track effectiveness; easier, safer loading; and higher ridership (over 2000 people an hour). Best of all, each Atomobile was able to rotate individually up to 180 degrees to the right or left, according to the dictates of the scene. This departure from traditional ride transportation enabled the show designers to control each rider's full attention ... to turn and focus each car on a certain scene, at a certain time, for dramatic effect. Control of this action was through stationary "cam tracks" beneath the cars that would activate upward tilt and sideways turns for each car, in sequence. Riders never leaned forward or backward during the ride, tilting was done to compensate where the track inclined (or descended) and this automatic leveling contributed to an eerie feeling of floating. Each car carried 2 passengers and departed every 3 seconds from a revolving turntable platform in the loading area. Guests unloaded on a matching turntable in the post-show area at the conclusion of the ride. The rotation speed of the loading turntable was adjusted to run 10% slower than the unloading turntable because it was discovered that people

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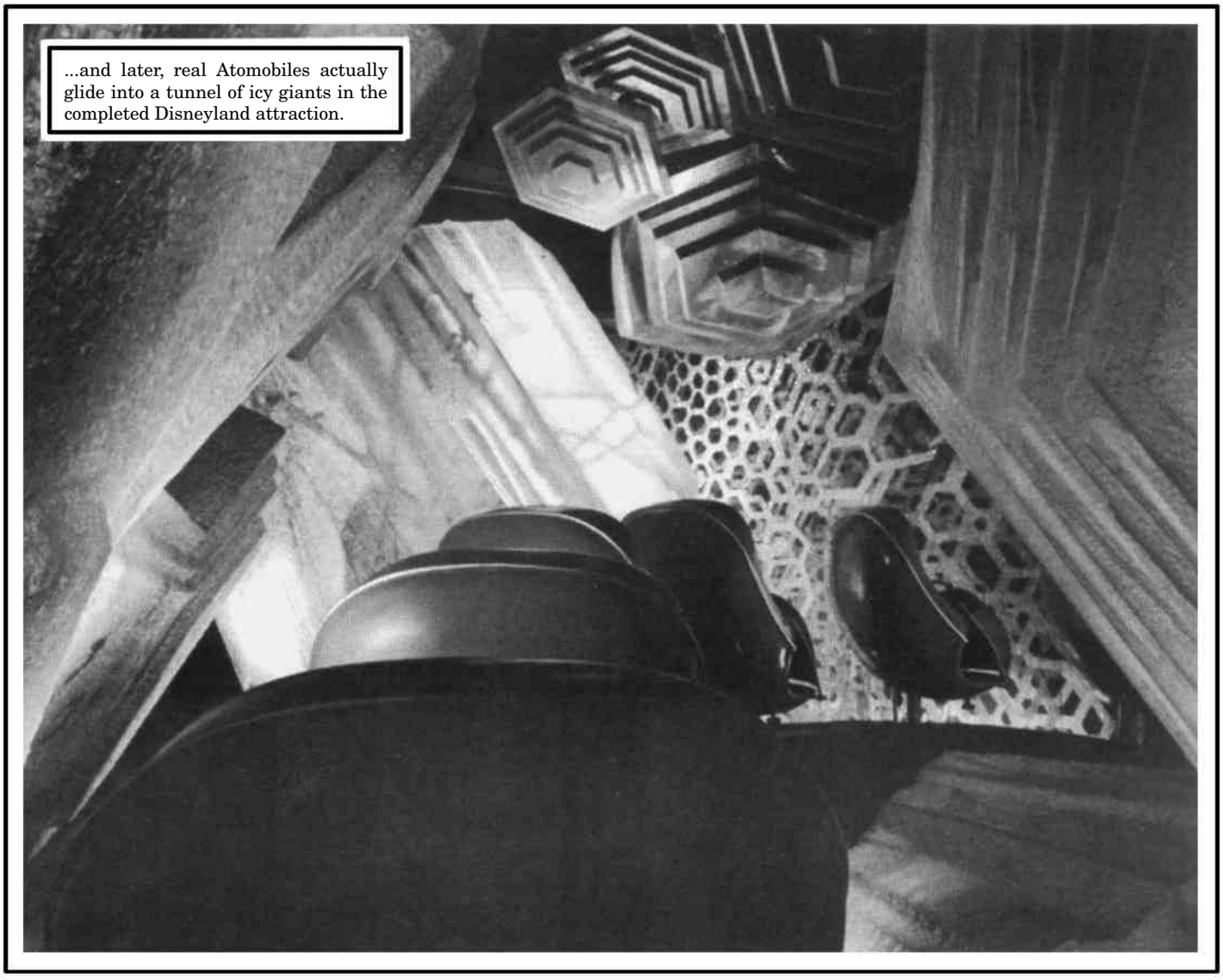

...and later, real Atomobiles actually glide into a tunnel of icy giants in the completed Disneyland attraction.

always hurried to board their car up ahead.

The primary narration, background voices of the "tracking crew," theme music and sound effects were delivered to guests innovatively. The Paul Frees narration (the most prominent of the sound tracks) was heard from speakers within the car, behind the heads of the riders. It was divided into 14 separate blocks, and was one of six separate sound systems. Some sound effects, designed to support and complement the theme of a specific scene were external to the passing car. These effects were known as "color tones" because they combined lighting effects and orchestrations, and were written for this purpose by Buddy Baker.

The special effects and projection systems which made up so much of the experience were created by veteran Imagineer (and wizard of Disney illusion) Yale Gracey. Although the first section of the ride was very dimensional, much of the **Inner Space** atmosphere and most of its visual impact was accomplished with projections of many kinds. Images on film and transparencies, dimensional reflections, delicate crystalline etchings on glass ... these and many others were utilized. There were over 85 projectors and reflecting devices throughout the ride. The result was the labyrinth of swirling crystals, spinning molecules and racing atomic particles that we so vividly recall.

The combined effect ... sounds close and distant, flashing lights and pulsing bursts of air, the narrator's emotional voice within the car, the faint conversations of the "tracking crew, the rotation of the car towards first one scene, then another through a universe of complex images ... these elements formed the context for the story sequence which was the **Adventure Thru Inner Space** ...

After entering the darkness of the microscope, our Atomobile turned to face backwards and we heard the "tracking crew" speaking in technical jargon ("... Phase Orange ... phase orange ... begin precision scan procedure..."). Then, in an all white tunnel of snowflakes we heard the tinkling music of falling snow and the voice of our narrator who began his story... *"For centuries, man*

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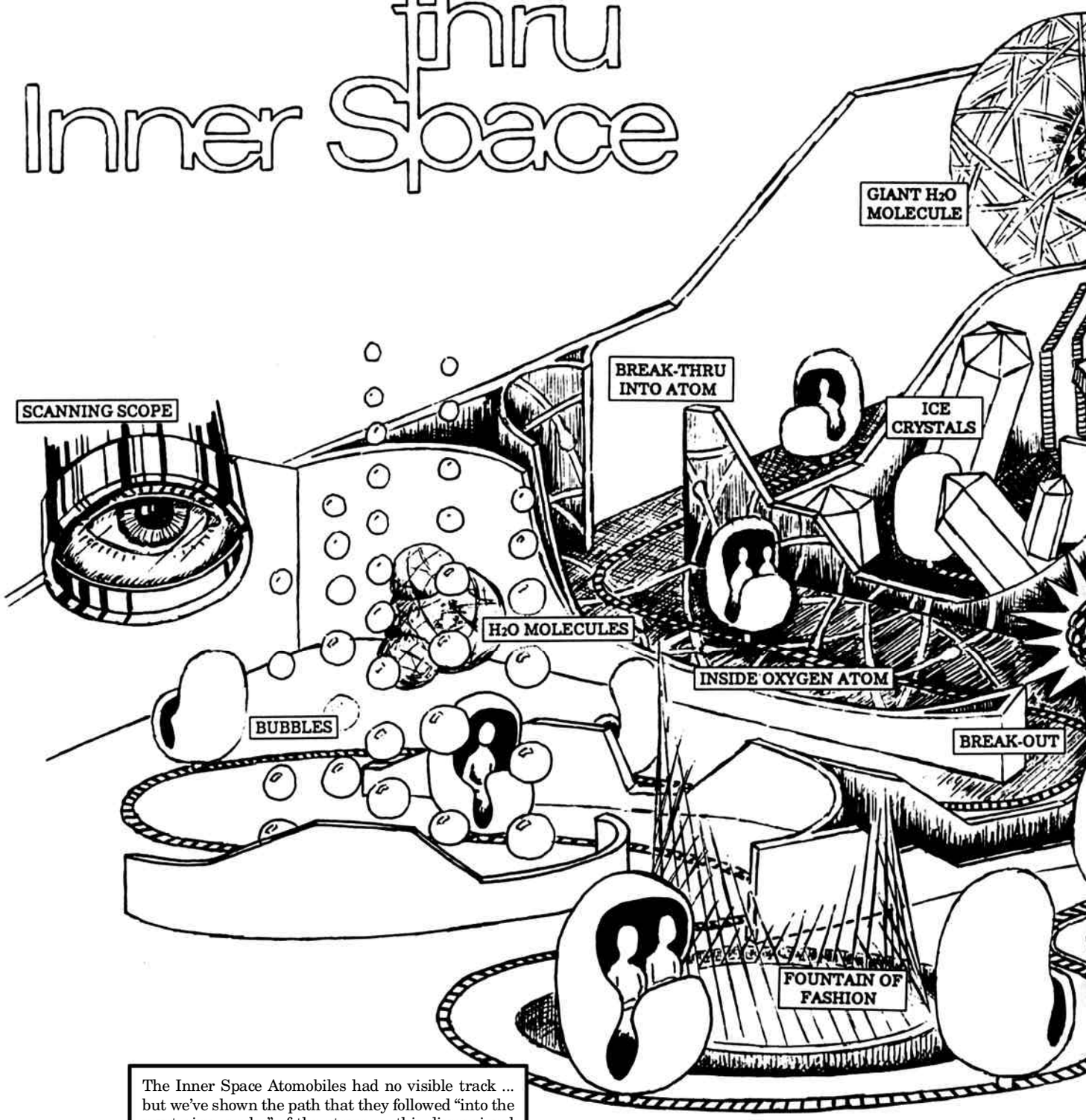
Adventure thru Inner Space



The Inner Space Atomobiles had no visible track ... but we've shown the path that they followed "into the mysterious realm" of the atoms on this dimensional drawing. Most of us who enjoyed this attraction remember only sounds and specific images. This map, showing scene locations and original titles, is based on the 1967 ride operations layout plan.

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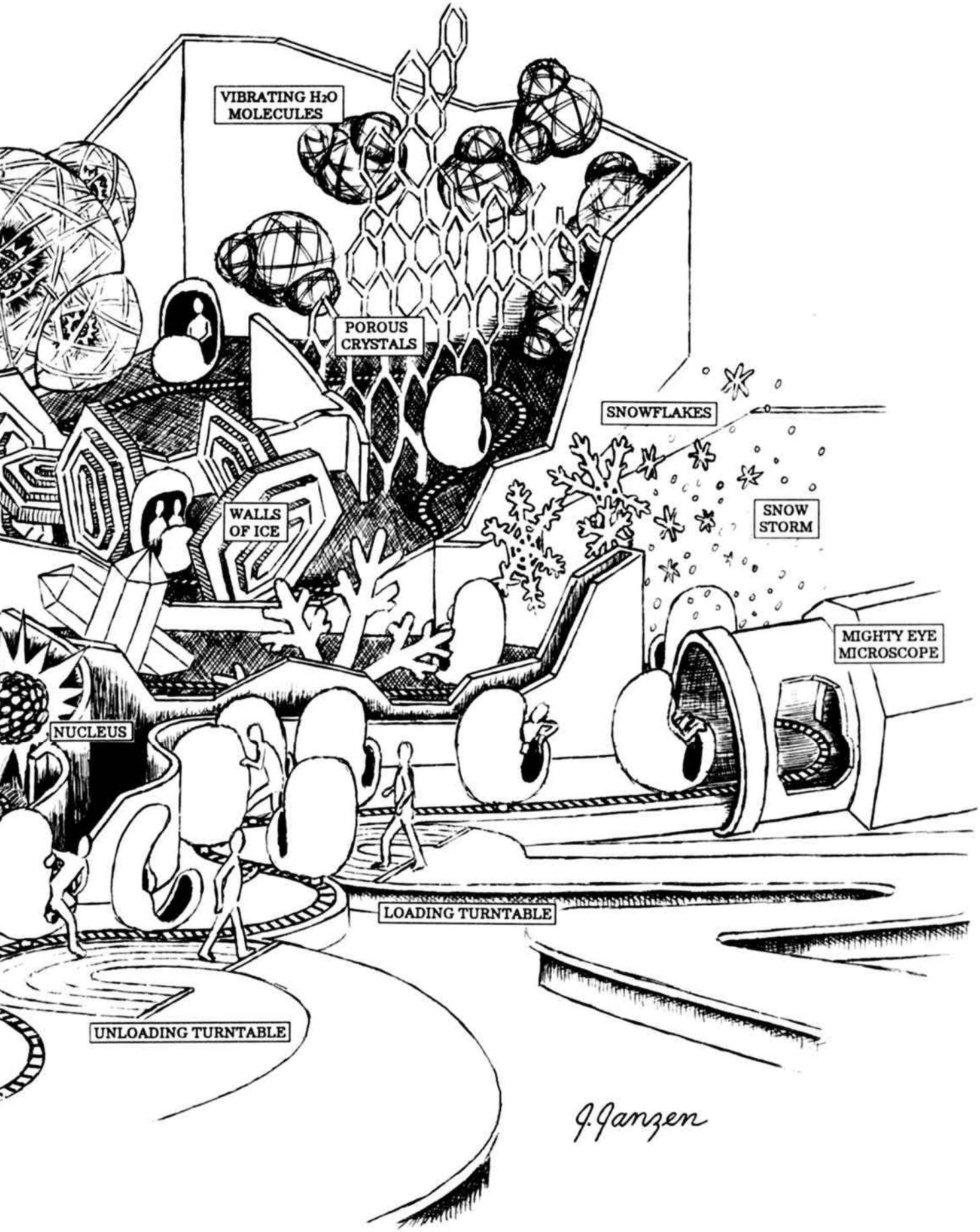

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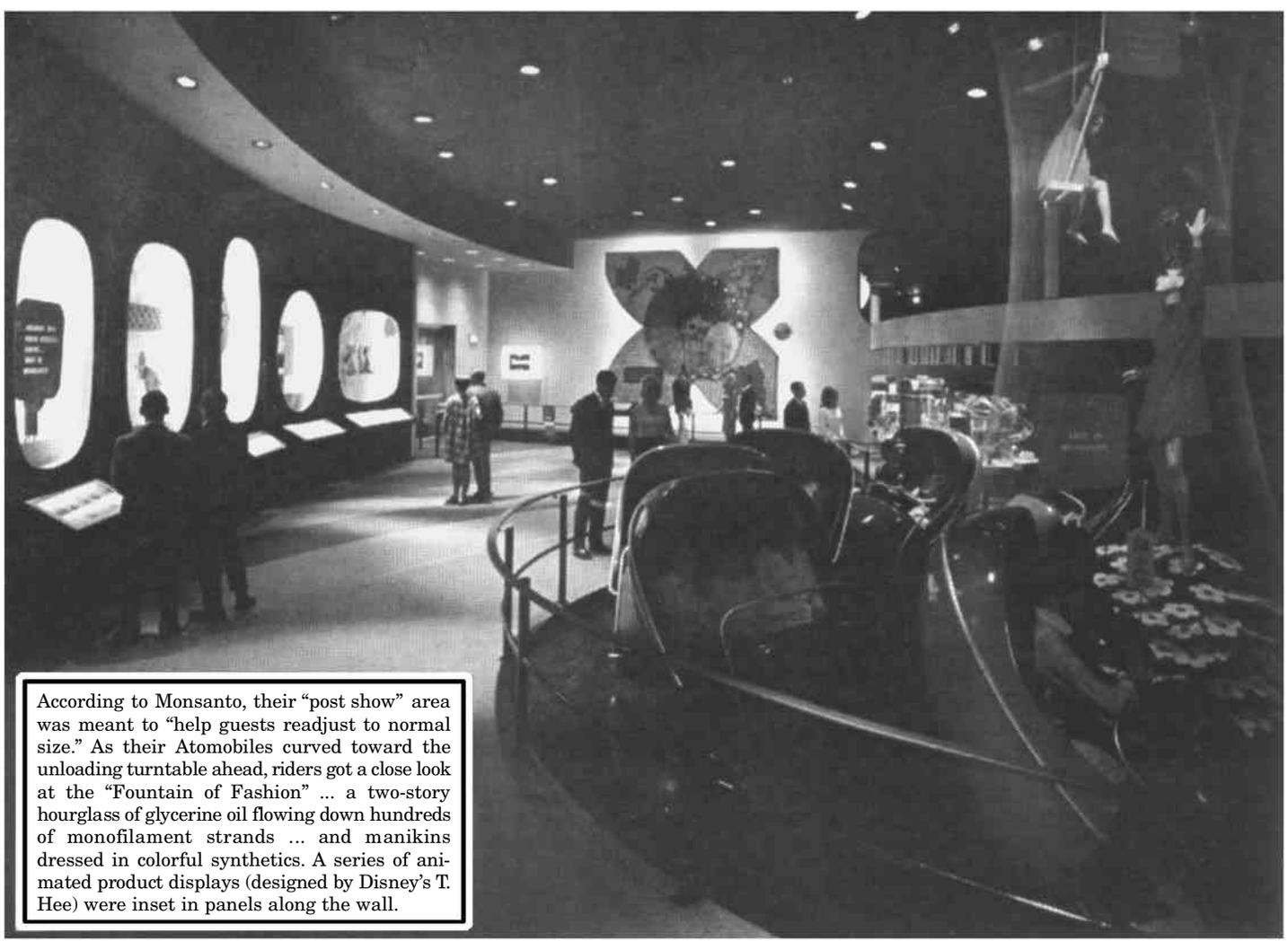
had but his own two eyes to explore the wonders of his world. Then he invented the microscope ... a MIGHTY EYE ... and discovered the fantastic universe beyond the limits of his own meager sight ..." As our car proceeded, the snowflakes grew larger, revealing their delicate structure. "I am the first person to make this fabulous journey. Suspended in the timelessness of inner space are the thought-waves of my first impressions. They will be our only source of contact once you have passed beyond the limits of normal MAGNIFICATION... MAGNIFICATION... MAGNIFICATION... MAGNIFICATION..."

The word became a loud and reverberating echo, then faded as our car moved past geometric shapes which we knew to be giant snowflake crystals. Our feeling of shrinking was heightened as these segments, each one similar but larger than the last, seemed to crowd in closely. *"These tiny bits of snowflake crystal tower above me, like an enormous wall of ice ... can I penetrate this gigantic prism?"* The huge overlapping shapes seemed to lose their resemblance to snowflakes altogether and appeared as solid prisms of ice ... layered, six-sided and heavy, they clustered above our heads and formed a tunnel for the line of Atomobiles.

"And yet this wall of ice only seems smooth and solid ... from this tiny viewpoint I can see that nothing is solid, no matter how it appears .... and still I continue to shrink ..." The corridor opened into an area filled in every direction with lacy, shimmering patterns. This webwork, appearing to be an infinity of two dimensional, six-sided honeycombs, gave way suddenly into total darkness ... *"Can this be the threshold of inner space ... ?"*

From all about we heard a frantic, staccato plucking of harp strings and we were surrounded by countless fleecy spheres. Each of them consisted of two smaller spheres attached to a larger one. *"Have I reached the universe of the molecule? They vibrate in such an orderly pattern because this is water ... frozen into its solid state of matter."* As we became smaller we began to see whirling, orbiting lights within the molecules, spinning at fantastic speeds (over the years these moving lights, a maintenance headache, were replaced by a static image). And ahead ... as if breaking through a dense cloud of meteors ... the universe of the oxygen atom. *"And still I continue to shrink ... Is it possible that I can enter the atom itself? Electrons are dashing about me now, like so many fiery comets ... can I possibly survive?"*



According to Monsanto, their "post show" area was meant to "help guests readjust to normal size." As their Atomobiles curved toward the unloading turntable ahead, riders got a close look at the "Fountain of Fashion" ... a two-story hourglass of glycerine oil flowing down hundreds of monofilament strands ... and manikins dressed in colorful synthetics. A series of animated product displays (designed by Disney's T. Hee) were inset in panels along the wall.

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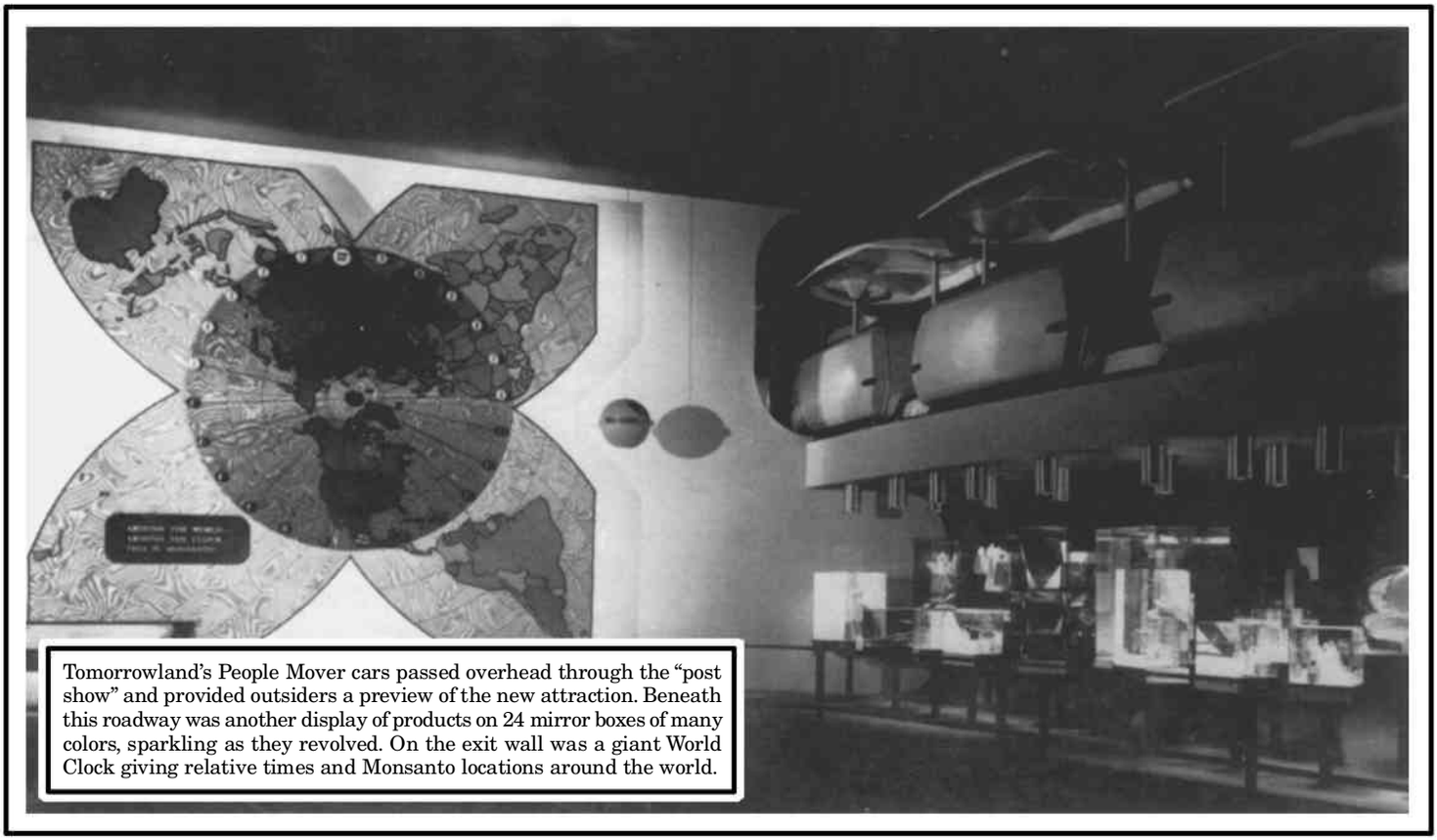

Tomorrowland's People Mover cars passed overhead through the "post show" and provided outsiders a preview of the new attraction. Beneath this roadway was another display of products on 24 mirror boxes of many colors, sparkling as they revolved. On the exit wall was a giant World Clock giving relative times and Monsanto locations around the world.

Once our violent breakthrough into the atom was over, the stillness and vast emptiness within seemed in great contrast. *"I am so infinitely small now that I can see millions of orbiting electrons. They appear like the Milky Way of our own solar system."* Our Atomobile turned at this point towards the mysterious nucleus of the atom ... throbbing with light and bursts of air in our direction ... and we began to hear a steady booming sound like the magnified beating of a human heart. Faintly, in the distance, the alarmed voices of the "tracking crew" were heard: *"Cannot, repeat, cannot locate Atomobiles ... permission to increase optical magnification ... W.D. Scope is locked in ..."* Close to us, the voice of our narrator: *"And there is the nucleus of the atom ... do I dare explore the vastness of its inner space? No, I dare not go on. I must return to the realm of the molecule, before I go on shrinking forever ..."*

Rapidly, in a matter of moments, we reversed our journey and viewed vibrating H^2O molecules that blended into bubbles as the snowflakes began to melt. As if to prove one final time how really tiny they were, passengers in each car felt the scrutiny of a huge, animated human eye from high above.

If you view today's **Star Tours** building from Tomorrowland's entrance, it's not difficult to remember the **Adventure Thru Inner Space**. The brown tile and mirrored exterior remains, although an additional pointed spire has been added to the building. Inside, the curving walkway leading into the attraction is identical, and where the "Mighty Eye" once was we now find the "Star Speeder 3000" on display. The "Moons of Endor" travel film is showing where we once saw the giant snowflake. The paneled exit wall, with its colorful insets, can be seen (by cast members) within a Tomorrowland merchandise stockroom. The Imagineers did leave a few reminders of the prior attraction such as the Monsanto "display pod" redressed as a control panel now under repair by a Droid, below the **Star Tours** queue line ... and the miniaturized "Atomobile" mixed in with the baskets of robot space junk passing overhead in the Droidnostics Center. Sentimental homage was paid to **Inner Space** when the Mighty Microscope (actually an 18-inch model) was included in the lower right of the Star Speeder viewscreen, just as the runaway craft swings out of the hangar bay and plunges into space.

Monsanto ended its sponsorship of **Adventure Thru Inner Space** on September 30, 1977, and the ride closed completely in September of 1985. It was an idealistic attraction, intended to accomplish a difficult task ... that of presenting to the public the unknowns and complexities of science. As Dr. Thomas said in 1967, "The astronaut in his space suit may cut a more glamorous figure than the scientist in his lab coat, but we are hoping the excitement generated in our attraction by the creativity of many Disney artists will bring alive the excitement of Inner Space."

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"I met both of you at the NFFC convention last week. I had seen your publication advertised but never took the time to send in for a subscription. After glancing at your fanzine while at the show, I am now sorry I didn't subscribe earlier. I also purchased a couple of back issues. Needless to say my eyes were glued to the pages on the flight home. The article on Walt Disney's Carolwood Pacific was fantastic. As a matter of fact I had to lend that issue to a chap sitting across the aisle from me on the plane ... he was trying to read that article the same time as I. I absolutely love the way you utilize cut-away schematics, photographs and diagrams to illustrate your articles. Your writing style is also superior to other Disney publications on the market which are overloaded with spelling errors, puff pieces and advertising. I collect pre-1938 Disneyana, Disney W.W. II items and the first 10 years of Disneyland. These interest me the most because Walt Disney's involvement during this time was total. Through your publication you are keeping the true spirit of what Walt Disney really stood for alive." - D.L., Surrey, BC, Canada

"Enjoyed meeting you in Anaheim last March ... thanks so much for 'hooking' me. It was a thrill to meet Ken Anderson and get his autograph on issue #11. Hope to see you again." - R.K., Cottonwood,AZ

... we're very glad we "hooked" you too, Ray. We never miss the Disney shows out here. There's a sharing of memories, ideas and old Disneyland stuff everytime ... and we're hooked on the fun we have meeting our readers and finding new ones ...

"Enjoyed reading all the issues of The 'E' Ticket that I received from you (number 6 through 12). It was very good of you to do the issue on the Flying Saucers that were in Tomorrowland. As an employee of the park I found it very interesting to read about an attraction that I have seen in old guidebooks and maps but never saw in person. I also liked the article on the Monsanto House." - S.M.R., Santa Ana, CA

"I agree with many of your readers that the first 20 years of Disneyland were the 'golden years.' It was a time when you felt Walt's presence in every aspect of the Park. We're renewing our subscription, of course, and look forward to more wonderful articles." - D.N.,Tucson,AZ

"I prefer the total Disneyland focus of articles and issues. I also like the 'how did it come about' aspect and diagrams of the rides." - R.A., Portland,OR

"I thought you might enjoy the enclosed page from the '92 'Leave It To Beaver' calendar. Seems that Ward and June Cleaver had connections when they took Wally and Beaver to Disneyland, since they got to steer the Mark Twain. Note Wally's back pocket (ticket book showing) ... he's probably already used up all of his 'E' tickets." - D.L.,Seattle, WA

...thanks for sending the page, Dan. The Cleaver boys look like they're having just as much fun as the rest of us did. Thank you, everybody, who's mailed material, Xeroxes, photos, tapes and info ... it's a big help and we greatly appreciate it ...

"I just received my very first issue of The 'E' Ticket, number 13, and I found it fascinating. I am really a big Disney trivia fan, especially from the early years. I was born in the early '50s and I have always been a follower of Walt Disney. I now work for The Disney Store and I love to enlighten my Guests with Disney facts ... Now I may enlighten them even more, thanks to your magazine." - G.A.,Pittsburgh, PA

"Great story and pictures on the early Snow White ride. You really hit the nail on the head when you said that with the revamped rides, we lose our memory of the old ride-throughs. Your story and pictures bring back lots of great memories. I hope you'll consider doing a similar review of Peter Pan and Mr. Toad's Wild Ride. Some photos of the beautiful old ride facade paintings would be wonderful. Have you considered a story on the old Beverly Rides (Beverly and La Cienega) which closed in the early '70s? Many of us who grew up in LA. in the '50s spent many happy days there. Once again, congratulations on your great magazine." - P.T., Los Angeles, CA

"Issue #13 ... just wonderful. Thanks not only to you, but to Mr. Ken Anderson. Isn't he great? I met him last year and hope I get the chance to talk with him this year, too. One last thing, I just love the pictures you put on the back covers ... most, if not all are of Walt Disney and it's fun to see a true genius at work, and enjoying his work ... see you in September." - G.F.M., Fair Oaks, CA

"The latest issue of The 'E' Ticket was one of the most enjoyable yet. I suggest that everyone read it the way I did. As I went through the Snow White and Haunted Mansion stories, I played my personal video tape of a recent trip to Disneyland and compared the old ride (via beautifully written descriptions) and the new ride (via color video tape). It was a great way to get a real feel for what was and what might have been. Looking forward to more original dark ride trips and layouts. Great work, guys."- G.D., Toronto, Ontario, Canada

"Theme park memories are what I need. Please start me off with #13 as I am interested in the early Disneyland dark rides. P.S. The witch in our Snow White ride (WDW) still scares the hell out of me." - D.E.,Lakeland, FL

"I work as an Operations Host at Walt Disney World, on the opening crew at Splash Mountain. I can never get enough information on attractions. The story on Disneyland's original Snow White dark ride is exactly the type of material I've been hoping for. Have you ever thought of doing an article on the voices of Disneyland,i.e. Paul Frees?" - R.L., Kissimmee, FL

... the narration to the Adventure Through Inner Space, recorded by Paul Frees as the first Inner Space explorer, is a very powerful Disneyland memory for most of us. We explore that classic Tomorrowland attraction in this issue ...

"As always, this issue touches the dusty memories of my childhood days at Disneyland ... which seem to be shared by more Disney fans than I imagined existed. Snow White's ride used to terrify me, and your 'then and now' dark ride exposé made me revisit the experience with new interest and nostalgia. As always, thanks for the memories." - E.A.S., Santa Monica, CA

"Another Grand Slam ... #13 continues your unbroken string of hits. The additional background on the origins of the Haunted Mansion was fascinating. Certainly a complicated conception period from original idea to what we have today in the Park. The detailed Snow White dark ride article was a gem – the blueprint was a delight. I'd like to see this treatment given to some of the other Fantasyland rides when you have a chance." - D.G., Los Angeles, CA

... we're very proud of those articles. We've been very fortunate in the help we've received from friends who share our enthusiasm for Disneyland's past. Sometimes we find this rare material and sometimes it finds us ... but we've every intention of covering the other dark rides in future issues ...

"As always I enjoyed the Main Gate and Ken Anderson's sketches gave it just the right touch.

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Your interview with Ken Anderson was a perfect complement to Rolly Crump's interview in Issue #9. Interviews with Disney's 'nine old men' and others that were around in the early years are something that you can't find in a book. The information and memories they have need to be preserved as you have done throughout The 'E' Ticket. The Snow White dark ride article was well written with nice pictures. I noticed that some were apparently cut & pasted like the one on page 24. Why is that? My first trip to Disneyland was in 1983, so I just missed the original." - M.B., Portland,OR

... some of the photos were taken "diorama style" with the left side in one still, and the right side in the other. We spliced them together for the article ...

"Issue #13 was quite ethereal. I love tracing attractions back to their inception. Particularly with the Haunted Mansion ... my favorite Disney attraction. I guess you guys have heard the rumors of the Mansion being 'phantomized,' i.e. Euro Disney's Phantom Manor." - M.A.C.,Lakeside, CA

"My wife and I moved twice recently and I'm not even sure which address you may have on file for me. The last issue of The 'E' Ticket that reached me was Issue #12. Being from Southern California, I love The 'E' Ticket ... it's like going home again." - K. & S.W., Joplin,MO

... sorry, everybody, but the mail service was really dismal for everything sent out of California, last issue. We found that most of you eventually got your copies ... and if not, let us know. PLEASE REMEMBER that if your address changes, the U.S.P.O. will throw away your copy of The "E" Ticket ...

"Where did you get those nifty interior photos? I do not know how you do it, but you keep finding much better info on much better rides than ever. I do miss the toys and souvenirs, the only tangible thing that some of us collect." - P.J., La Mesa, CA

"Where do you guys get this stuff? It's unlike anything I've ever seen. I love all my different Disney magazines, but yours deserves a special gold star for being unique. The information on Snow White's ride was wonderful, but the series on the Haunted Mansion was priceless. Never before have I heard any of the information. It was all new and exciting. One question: How did you get the picture of the skeleton from the ceiling in Haunted Mansion on page 33?" - K.P., Willowick,OH

"Another great issue. I was curious about the photos in your 'Disneyland's Dear Departed' feature. There are no photo credits, yet several shots (particularly the hanging skeleton from the Haunted Mansion) are from a point of view not available to any Disneyland guests. Looking forward to Issue #14." - A.M., La Mirada, CA

... we've had a lot of help with Park material over the years, and as long-time Disneyland collectors we've acquired some unusual stuff. Describing and portraying our favorite Magic Kingdom from fresh and unseen perspectives is a priority for The "E" Ticket ...

"How about a detailed article on Pirates of the Caribbean, including complete track layouts and access corridors? The entire Pirates/Blue Bayou/Club 33/Disney complex is fascinating in structure. I'd like to see how it all fits together." - K.S., Yorba Linda, CA

"I'd like to see a story on the '67 transformation of Tomorrowland. Any memories of the grand opening, etc. would be fun. It's too bad Disney destroyed all of the attractions. As no one will sell or copy their early issues, can you please list the contents of Issues #1 through #5 of The 'E' Ticket so I can know what I'm missing?" - C.W., Richmond, CA

... Our first 3 issues contained information on: 1st year Park collectibles/Disneyland giveaway items (#1), The Viewliner/Disneyland board games (#2), The Rainbow Caverns Mine Train (#3). All featured Knott's and P.O.P. material. The contents of #4 and #5 were combined with new articles in the 2nd Annual,which is still available. Some of the 1967 "New Tomorrowland" story is in this issue ...

"How about remembering the old Busch Gardens in Van Nuys? I went there many times as a child. I remember the 50 cent boat ride and the monorail tour of the brewery. The bird shows were also memorable. My parents loved the free beer pavilions. They shut down soon after becoming an amusement park. Also, how about Jungleland in Thousand Oaks?" - A.M., Granada Hills, CA

"At last, a great magazine about the 'happiest place on earth'. It's wonderful to read about the history of the Park and the efforts of those who brought it all to life. I would love to read up on 'Carousel of Progress.' I hope to see your classified section return so I can get my hands on The 'E' Ticket #1 through #5." - T.N., North Hollywood, CA

"Keep those attraction maps coming ... Along those lines, I triple dare ya to do the Matterhorn." - K.P., Fremont, CA

...here's a letter from Larry Nikolai, a long time reader who works with Walt Disney Imagineering. This is the latest chapter of a real life story from Disneyland's Sleeping Beauty Castle. Interested readers please refer to The "E" Ticket, Issues #10 and #11, for background ...

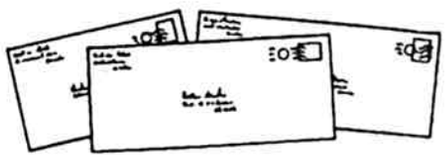
"I thought you might be interested to know that the saga of the 'Goon Peep Show' in the original Sleeping Beauty's Castle attraction has continued, and that it has all been as a direct result of your enlightened articles on the Castle's interior in The 'E' Ticket magazine. After reading the follow-up article, where Roberta Brubaker commented on the Goons still living secretly in the walls of the castle, David Mumford and myself made a trip to the park early one morning to investigate. Sure enough, with Roberta's brave and expert guidance we managed to uncover the little creeps' between-the-walls hiding place, exposing them to the Orange County sunshine after nearly 30 years of dark seclusion.

Although one of the 2 barrels that they lived in had lost its occupant (he must have run away when he heard us coming ... he left his outline on the barrel wall,however), the other one was still occupied by two fearsome Goons with gap-toothed smiles and cyclopic eyes. A third barrel offered a tiny forest of mirrors that stared back at you with your own eye when spied upon through the peephole. Fearful that the two goony demons might escape like their companion, we carefully double-sealed them back into the wall and reported their presence to Tony Baxter back at WDI. Tony suggested that we have them placed into WDI's custody as a piece of Disneyland history.

© Disney Enterprises

And so the little creeps made their way from Anaheim to Glendale, where they're now negotiating some kind of arrangement for their display. In the meantime, they spend their days chewing on the furniture and insulting passing Imagineers. For the most part they're pretty cooperative, though, and have even allowed their pictures to be taken. They send you their best, and hope you enjoy the copies they've enclosed here." - L.N.

... that's really the best, Larry. Piecing together the original history of Walt's Disneyland ... and preserving something in the process ... is really what it's all about. This is somewhat bittersweet, however, since Disneyland quietly closed the Sleeping Beauty walk-through exhibit (probably forever) on Saturday, October 3, 1992 ...



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MAIN STREET ...

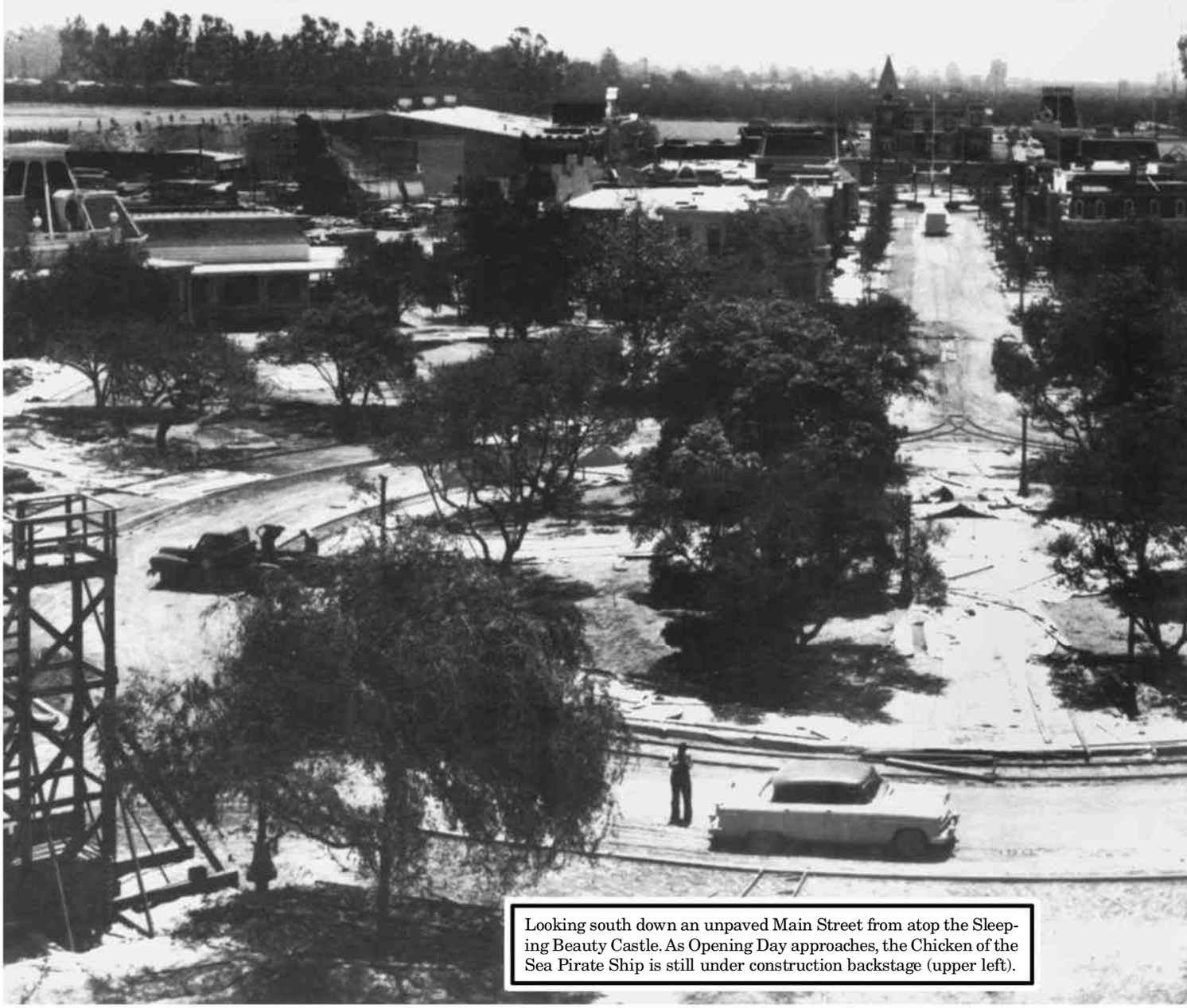
Walt's Perfect Introduction to Disneyland

by Jack E. Janzen

"Here is America from 1890 to 1910 at the crossroads of an era. Here the gas lamp is giving way to the electric lamp, and a newcomer, the sputtering "horseless car - riage" has challenged Old Dobbin for the streetcar right-of-way. America was in transition; the discoveries of the late 19th Century were changing our way of life. For those of us who remember the carefree times it recreates, Main Street will bring back happy memories. For younger visitors, it is an adventure in turning back the calendar to the days of grandfather's youth."

- Walt Disney -

The **Streetcar** conductor pulls a cord and, with the clang of the brass bell, the huge horse leans against his harness to trace the familiar dogbone pattern from the Train Station to the Hub and back ... the band, standing around the flag pole in Town Square, plays a spirited march as American as the flag at the top of the pole ... the Market House, the Cinema, the Candy Palace and other prim little store fronts remind us of a time when horsepower referred to a beast with four legs, not four wheels. This is the gateway to the Magic Kingdom ... welcome to Walt Disney's idealized home town ... Main Street, Disneyland, U.S.A.



Looking south down an unpaved Main Street from atop the Sleeping Beauty Castle. As Opening Day approaches, the Chicken of the Sea Pirate Ship is still under construction backstage (upper left).

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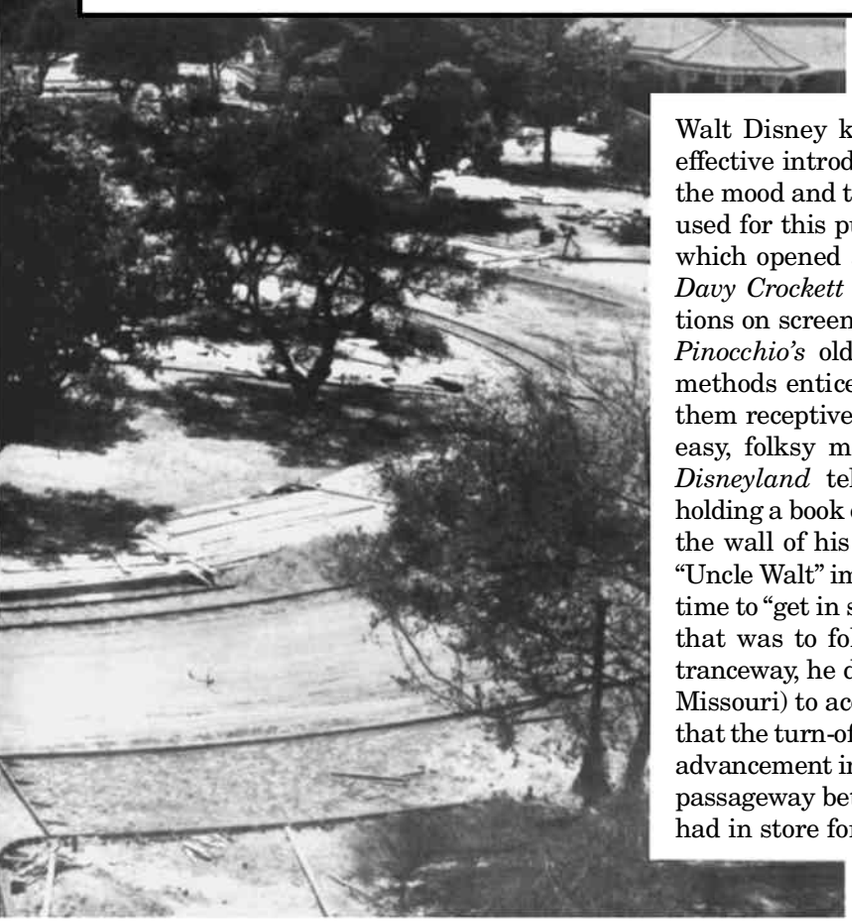
THUMBNAILS BOOKMARKS 14-24



Walt Disney knew the importance of a strong show opening. An effective introduction would enhance his entertainments by setting the mood and tone. We see in his films some of the devices that were used for this purpose ... the beautifully bound volume of fairy tales which opened as the narrator's voice began ... theme music (as in *Davy Crockett* or *Johnny Appleseed*) which told a story to illustrations on screen ... the multi-plane camera which drew us down into *Pinocchio's* old-world village or into *Bambi's* dense forest. These methods enticed the audience during the first moments and made them receptive to all that followed. In the 1950s, Walt displayed an easy, folksy manner as he personally introduced episodes of his *Disneyland* television show on ABC. Leaning against his desk, holding a book or historical artifact, or directing attention to a map on the wall of his office he would describe each week's program. This "Uncle Walt" image is another example of Disney giving his audience time to "get in sync" with the theme and setting of his entertainment that was to follow. When it came time to create Disneyland's entranceway, he drew from his own childhood environment (Marceline, Missouri) to accomplish this once again. Clearly, Disney appreciated that the turn-of-the-century was a threshold to a period of change and advancement in America ... an appropriate model for Main Street, his passageway between the rush of the city outside and the wonders he had in store for us in Disneyland.

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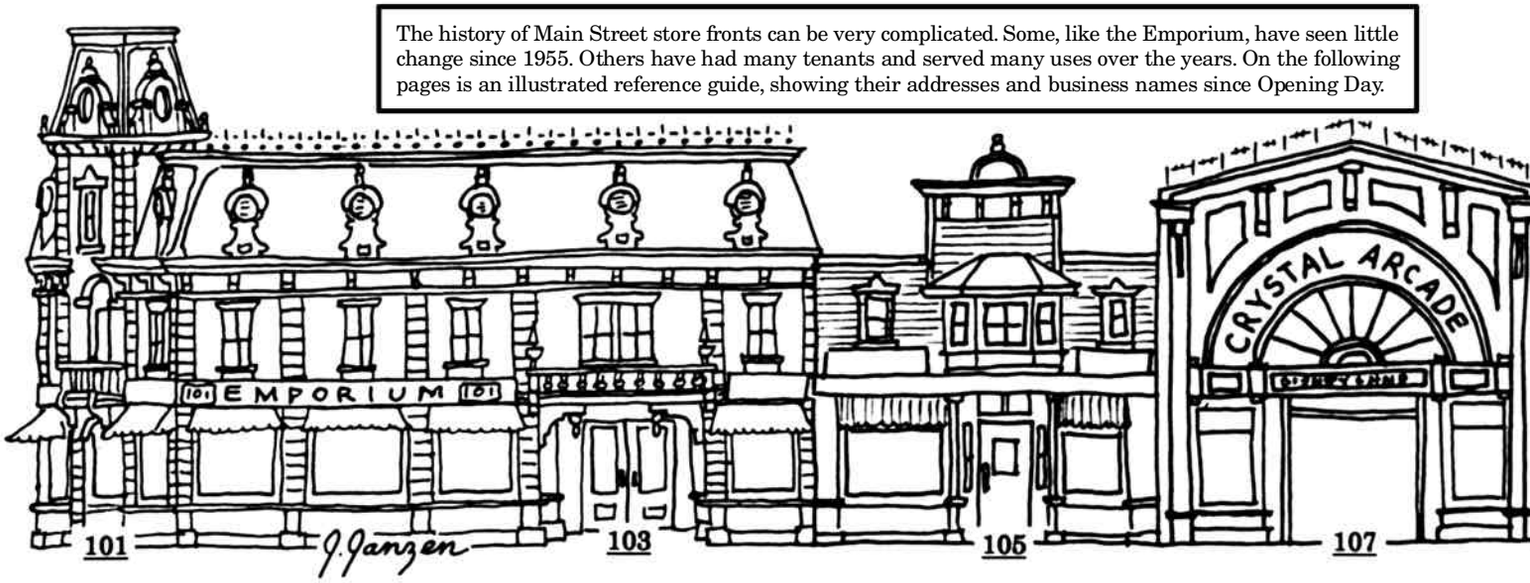
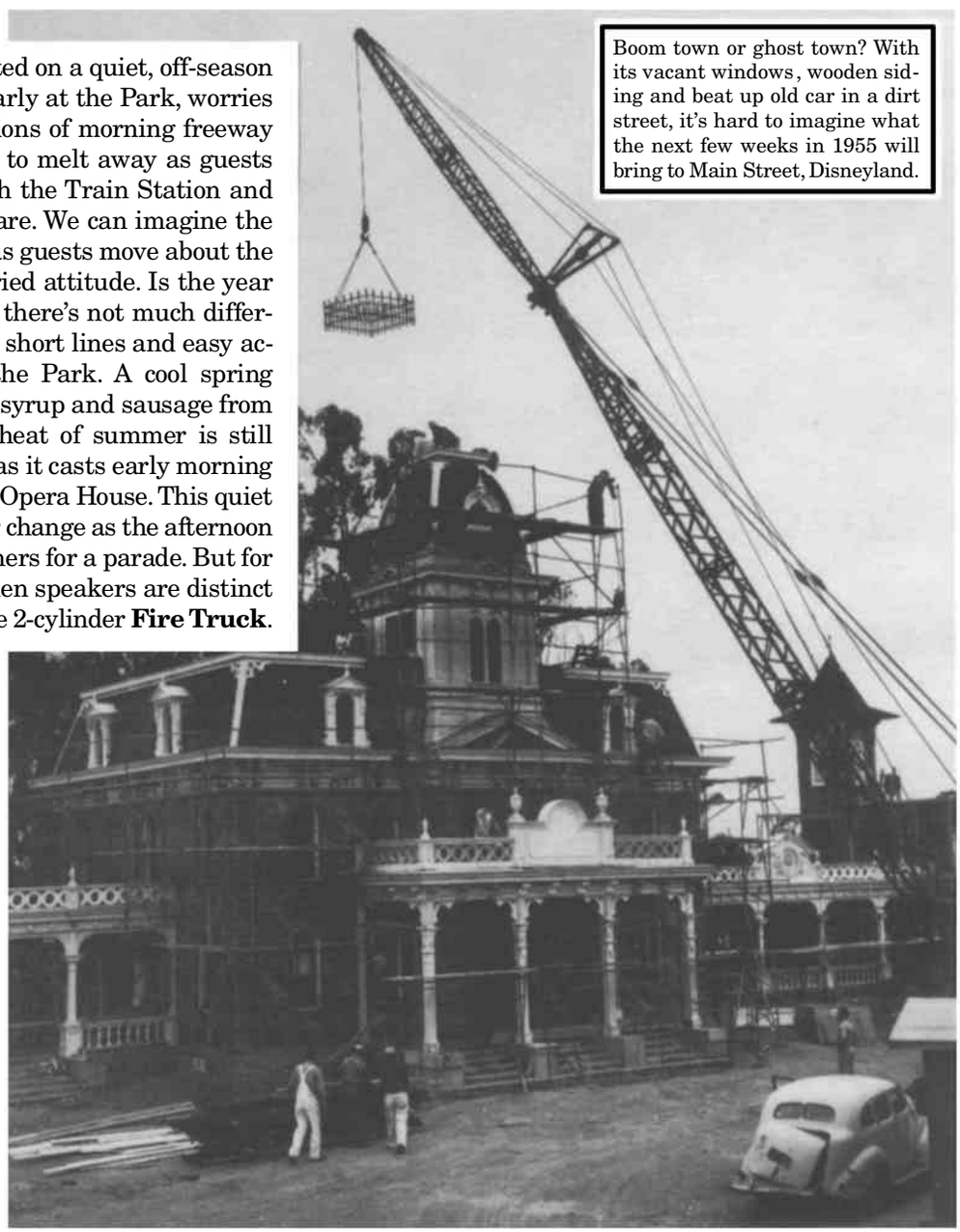
The history of Main Street store fronts can be very complicated. Some, like the Emporium, have seen little change since 1955. Others have had many tenants and served many uses over the years. On the following pages is an illustrated reference guide, showing their addresses and business names since Opening Day.



Main Street can best be appreciated on a quiet, off-season morning. The stress of arriving early at the Park, worries about expense, even the frustrations of morning freeway travel in Los Angeles ... all seem to melt away as guests pass through the tunnels beneath the Train Station and enter the Main Street Town Square. We can imagine the perfect morning on Main Street, as guests move about the street with a relaxed and unhurried attitude. Is the year 1992 or 1955? On a day like this there's not much difference. The modest crowd promises short lines and easy access to attractions throughout the Park. A cool spring breeze carries the smell of maple syrup and sausage from the Carnation Restaurant. The heat of summer is still weeks away, yet the sun is warm as it casts early morning shadows from its perch above the Opera House. This quiet Main Street atmosphere will later change as the afternoon throng shops for souvenirs or gathers for a parade. But for now, the old time tunes from hidden speakers are distinct against the putt-putt sounds of the 2-cylinder **Fire Truck**.



Boom town or ghost town? With its vacant windows, wooden siding and beat up old car in a dirt street, it's hard to imagine what the next few weeks in 1955 will bring to Main Street, Disneyland.

The **Fire Truck** is just one of the vehicles waiting for passengers around the Town Square loop. An **Omnibus** pulls out loaded with two tiers of sight-seers as the horse drawn **Streetcar** eases to a stop with the creak of leather and oak. Main Street has seen horses and gas powered vehicles operating side-by-side for many years. These vehicles have included surreys, electric runabouts and jitneys. The cars, trucks and busses that travel Main Street were all new in the year 1955. These brightly painted

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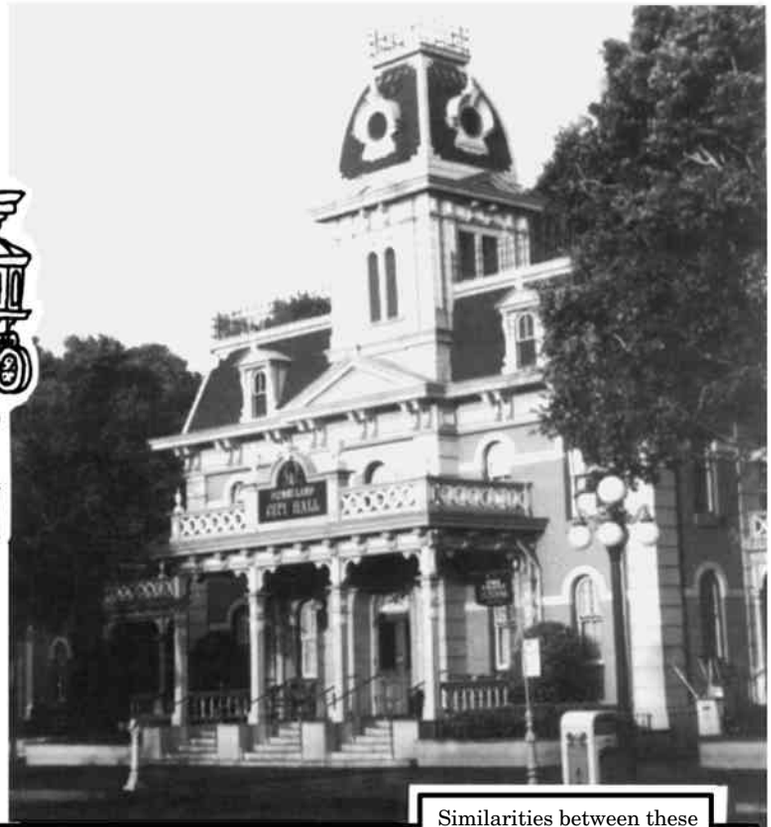
We especially thank David Mumford for this research, and for the information contained in his letter to The "E" Ticket (see pages 30 & 31) describing the creation of Main Street.



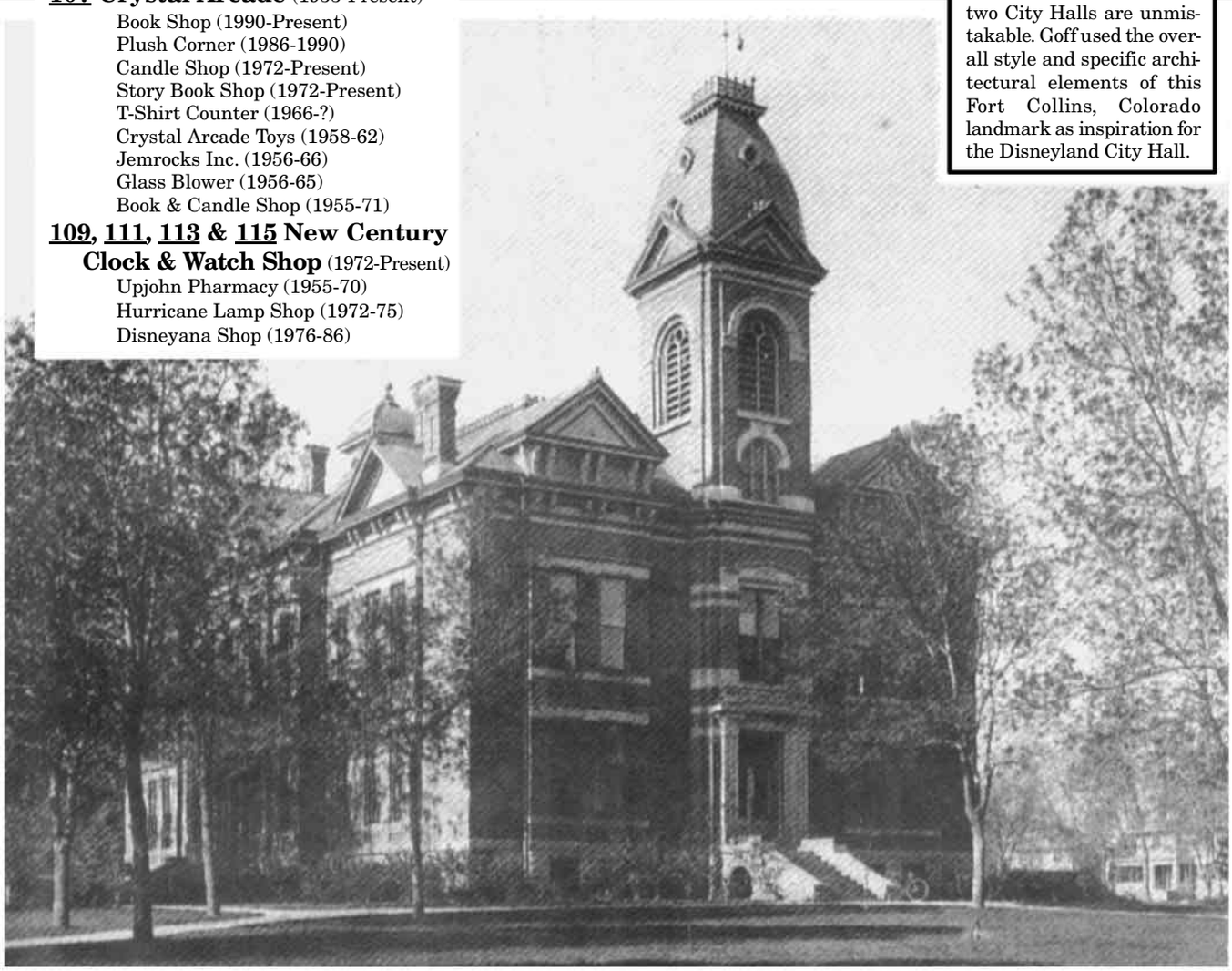
MAIN STREET - 100 BLOCK - ODD

101, 103 & 105 Emporium
(1955-)Present)
The Emporium of Disneyland
(1966-Present)
The Emporium of Orange County
(1955-(1962)

107 Crystal Arcade (1955-Present)
Book Shop (1990-Present)
Plush Corner (1986-1990)
Candle Shop (1972-Present)
Story Book Shop (1972-Present)
T-Shirt Counter (1966-?)
Crystal Arcade Toys (1958-62)
Jemrocks Inc. (1956-66)
Glass Blower (1956-65)
Book & Candle Shop (1955-71)

109, 111, 113 & 115 New Century Clock & Watch Shop (1972-Present)
Upjohn Pharmacy (1955-70)
Hurricane Lamp Shop (1972-75)
Disneyana Shop (1976-86)

Similarities between these two City Halls are unmistakable. Goff used the overall style and specific architectural elements of this Fort Collins, Colorado landmark as inspiration for the Disneyland City Hall.



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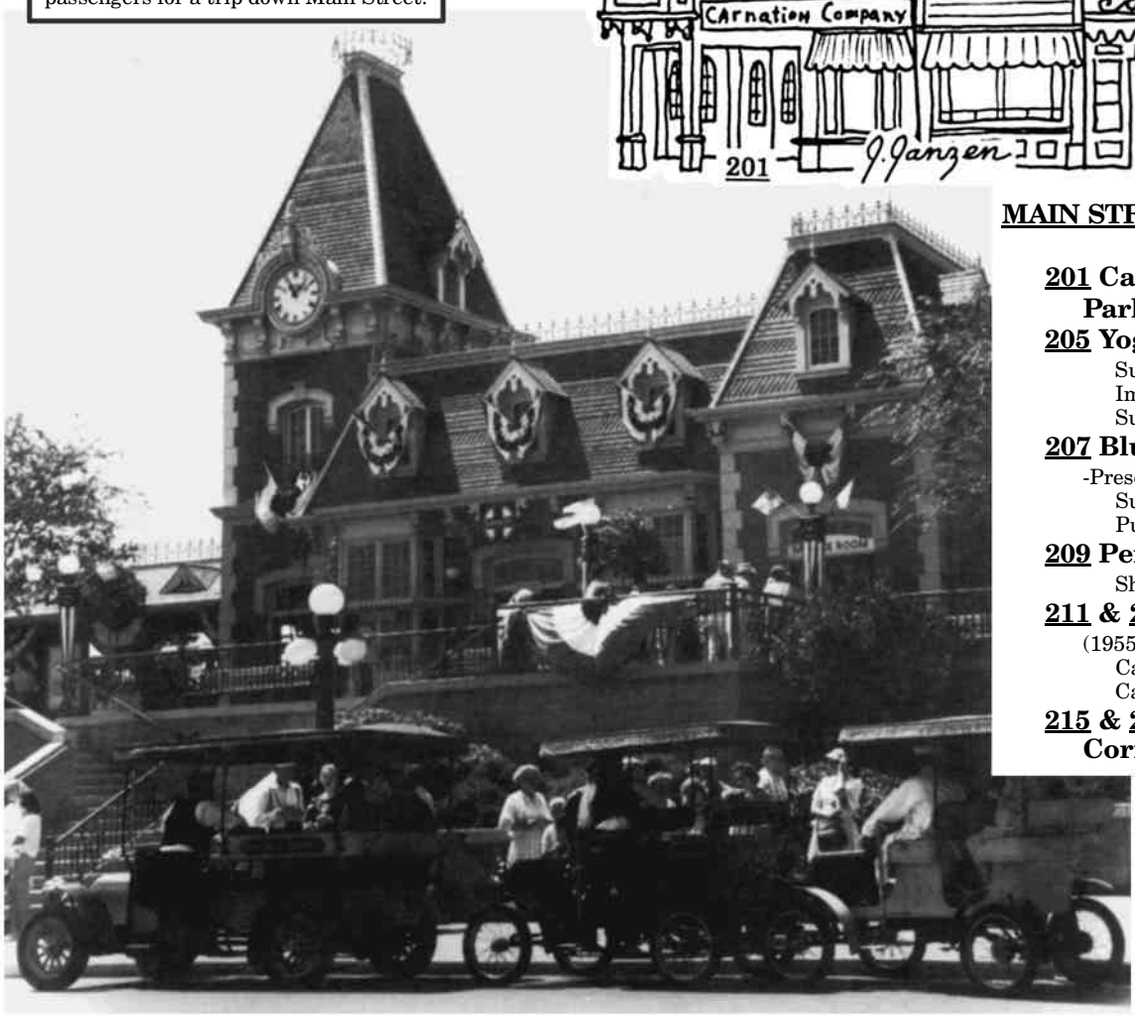
"Gurrmobiles" in bunches wait to load passengers for a trip down Main Street.



MAIN STREET - 200 BLOCK - ODD

201 Carnation Ice Cream Parlor (1955-Present)

205 Yogurt Shop (1991-Present)
Sunkist Citrus House (1960-91)
Imported Candy (1957-60)
Sunny View Farms Inc. (1955-57)

207 Blue Ribbon Bakery (1990 -Present)
Sunkist Citrus House (1960-90)
Puffin Bake Shop (1955-60)

209 Penny Arcade (1955-Present)
Shooting Gallery (1955-62)

211 & 213 Candy Palace (1955-Present)
Candy Palace, A.R.B. Corp. (1955-?)
Candy Palace, Disneyland (?-Pres)

215 & 217 Coca-Cola Refresh. Corner (1955-Present)

"brand-new, old automobiles" with brass head-lamps and wooden spoked wheels were designed and built for the Park by a team of Disneyland experts headed by Imagineer Bob Gurr. They were built of found and fabricated parts, and were of no specific vintage or make. For this reason they were known within the organization as "Gurrmobiles."

Main Street, in its simplest form, is a corridor to move guests from the entrance of Disneyland to the Hub, from which they can access the "lands" of the Magic Kingdom. Undoubtedly, many guests, in their rush to visit the rest of the Park, fail to notice how detailed and complex Main Street actually is. Unlike the larger and more obvious attractions of the other "lands" in the Park, the quieter delights of Main Street are for those who take a break and seek them out. Since Opening Day, the vintage penny machines, Mut-o-scopes and huge mechanical Orchestron have diverted all who entered the Penny Arcade. Original attraction posters including the **Mark Twain**, **Submarine Voyage** and the **Monorail** have aged for 30 years high on the walls. Nearby the concentrated aroma of vanilla and chocolate escapes from vents beneath the windows of the

Workmen position a doorway at 100 Main Street.

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THUMBNAILS BOOKMARKS 14-28

The greeting card shop at 200 Main Street (later to become the Disney Clothiers, Ltd.), and the Market House at 122 Main Street begin to assume their familiar structural personalities.

Candy Palace, to draw in hungry passersby. Intricate and perfectly scaled window scenes, beautifully true to whatever Disney animated film might be in current release, have told their stories for years to the people who strolled along the front of the Emporium. Real live leeches (seen for the first time ever by many kids) were once in a jar in the Upjohn Pharmacy. Countless bits of familiar Americana, like the cracker barrel, pot-belly stove and the cigar store Indian have afforded seniors a chance to reminisce and juniors to imagine. Unused "A" tickets led visitors to experience silent films in the **Main Street Cinema**, while the Magic Shop has always been crowded with kids of all ages interested in trick card decks, glowing skulls and rubber chickens. Over the years there have been several locations where visitors could pause to glimpse the secrets of Disneyland's future in displays, models and artwork. In recent years, the Disney Showcase store front (at 100 Main Street) displayed concepts from rides like **Dumbo's Circus** and **Splash Mountain**. And postcards, maps and guidebooks, dolls and figurines ... Disney merchandise of every description ... all offered for purchase in the Emporium to tired but happy guests on their way out to the parking lot.

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Walt Disney Imagineering

Jack and Leon Janzen
THE "E"TICKET
20560 Alaminos Drive
Saugus, CA 91350

RE: Essay on Main Street

Dear Jack and Leon:

It seems little has been documented on the design development of Main Sweet at Disneyland.Where one can credit Harper Goff for leading the design of the Jungle Cruise, or Ken Anderson for the Fantasyland dark rides, it is difficult to attribute Main Street's design to just one person.As John Hench pointed out in a 1992 interview, Main Street is actually a typical representation of a Walt Disney Imagineering project, since it represents a collaborative effort by many creative people.

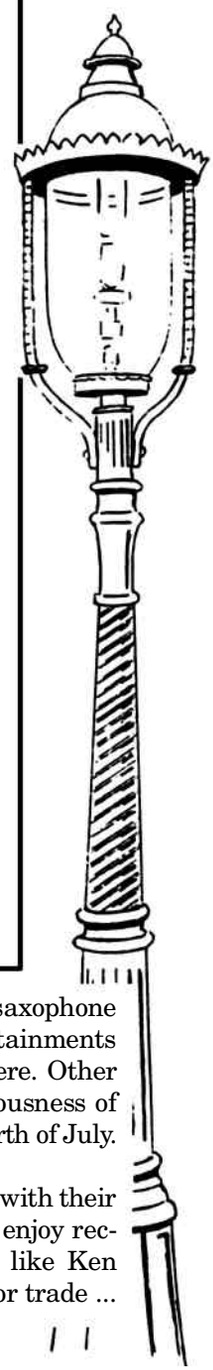
John points out that Walt was heavily involved in the design of the Park, including Main Street.The story that Main Street was inspired by Walt's home town of Marceline, Missouri is not just a myth. I remember once reading about Walt's involvement in the design of Main Street and how Walt told the architects to cut the corners on the buildings at 45° angles, since pedestrians don't naturally turn at 90° angles.

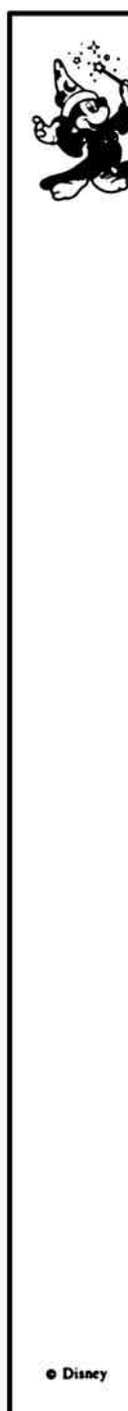
In reviewing the drawing of Disneyland done by Herb Ryman with Walt on a September weekend in 1953, it is amazing to see how closely Main Street turned out the way it was envisioned in this early concept sketch.Although not in their final locations, the Opera House, City Hall and Fire Station all remarkably resemble their finished counterparts. The Emporium,the Crystal Arcade, and what are now the Disney Clothier buildings are surprisingly pictorially correct.

Several great Hollywood art directors were hired by Walt to work for WED on the original Disneyland.The following had a major influence on Main Street.

Heading up WED in those early days was Dick Irvine. Although he had worked with Walt on The Three Caballeros in 1944, he had spent many years at 20th Century Fox as an art director on countless films, including Miracle on 34th Street. Also on board was Marvin Davis, a fellow art director from Fox. Davis was responsible for much of the layout of Disneyland,including Main Street.Two prominent art directors from MGM were also "recruited" to work on Main Street. They were Wade Rubottom (The Philadelphia Story) and Harry McAfee (San Francisco). Most of the final in-field art direction for Main Street was done by Harvey

Part of the Magic of The Walt Disney Company ©





© Disney

Main Street has always been used as an open theater for various performing groups including saxophone bands, barbershop quartets, Christmas carolers and Dixieland bands. Most of these entertainments contribute to Main Street's environment by complementing the period setting and atmosphere. Other very popular events, like parades and promotions, merely take advantage of the linear spaciousness of Main Street, much the way main streets around the country are used at Christmas or on the Fourth of July.

There is a long-standing tradition of commemorating significant people in the Disneyland story with their names, in gold lettering, in the upstairs windows along Main Street. Most guests "in the know" enjoy recognizing such Disney notables as Walt's father, Elias Disney or major Park contributors like Ken Anderson and Emile Kuri. In every case, the name is followed by a small town business title or trade ...

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Gillette, who, according to Hench, was head of the Disney Studio Art Department at the time.

These men were assisted by Harry Webster, who seemed to have natural ability for drawing American Gothic and Victorian details. Harry went on to work with Randall Duell on Six Flags Theme Parks, but was "borrowed back" by WED to design the France pavilion for World showcase at Epcot Center.

An effort has been made to find some of the reference material used to inspire each of the Main Street buildings. For example, Main Street's City Hall is based on a building in Harper Goff's home town of Fort Collins, Colorado. Imagineering legand Sam McKim recalls how the designers relied on a vintage book of photographs of turn-of-the-century Sonoma, California. But in tracking down this book from the studio library, I have found no direct references to Disneyland's Main Street buildings. Perhaps like Walt, all the gentlemen working on the project had some Main Street roots from their home town that they brought to the design.

We should mention a little about the interiors on Main Street.Many were conceived by Herb Ryman's mentor, Harry Johnson. Harry had been a film production sketch artist and created many incredible drawings to give a quaint styling to the shops on Main Street.

The interior decorating was executed by Academy Award winner Emile Kuri, who worked on many Disney films, including 20,000 Leagues Under The Sea.

These early Main Street interiors seemed more like actual movie sets. It was over a period of years that the interiors were redesigned to better sell Disneyland souvenirs, thus the shops lost most of their original charm. However, in recent years the interiors at Disney Theme Parks seem to have a better balance of showcasing merchandise and creating a themed environment. Such examples include Hollywood Boulevard at the Disney-MGM Studios, and at Euro Disneyland Main Street U.S.A.

So there you have it, a brief history of the Disneyland Main Street U.S.A. story.

Sincerely,

David Mumford

DM:dp

MAIN STREET
200 BLOCK - EVEN

200, 202, 204 & 206 Disney Clothiers, Ltd (1985-Present)
Hallmark Greeting Cards (1960-85)

200 & 202
Gibson Greeting Card Shop (1955-59)

204 & 206
Art Gallery (1957-59)
Ellen's Gift Shop (1955-57)

208, 210 & 212 Kodak Camera Center (1984-Present)
Polaroid Camera Center (1979-84)
Unsponsored (1977-79)
GAF Photo Salon (1970-77)
Kodak Camera Center (1955-70)

208
Blue Bird Shoes for Children (1955-56)
Wonderland Music Co. (1956-59)
Kodak Camera Center (1960)

210 & 212
Kodak Camera Center (1955-70)

214 Crystal Arts (1972-90)
Timex Clock Shop (1955-72)

216 Silhouette Shop (1956-Present)
Grandma's Baby Shop (1955-56)

218 & 220 China Closet (1964-Present)
Ruggles China & Glass (1955-64)

218
Intimate Apparel (1955-56)

222 The Carefree Corner (1990-Present)
? (1988-1990)
The Card Corner, Gibson (1985-1988)
Carefree Corner, Disneyland (1971-85)
Carefree Corner, Ins. Co. of N. America (1956-71)
Plaza Apts (1955-67)
Plaza Hotel (1955-55)

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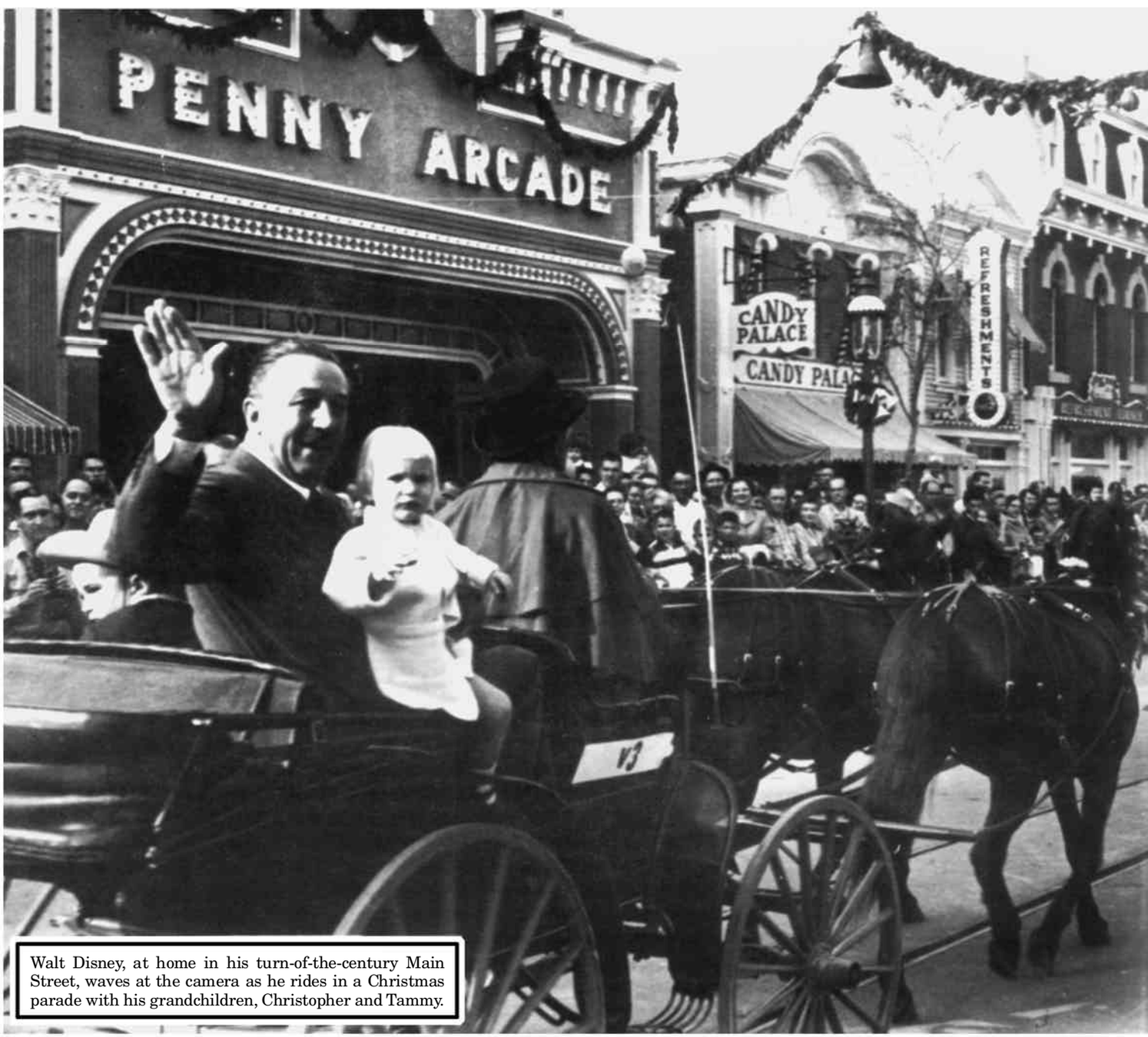

Walt Disney, at home in his turn-of-the-century Main Street, waves at the camera as he rides in a Christmas parade with his grandchildren, Christopher and Tammy.

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MAIN STREET - 100 BLOCK - EVEN

100 Disney Showcase (1989-Present)
- Disneyland Showcase (1981-89)
- 25th Anniv. Display (1980-81)
- Disneyland Presents Previews of Coming Attractions (1973-79)
- Walt Disney: A Legacy for the Future (1970-73)
- Wurlitzer Music Hall (1955-68)

102 Magic Shop, Disneyland (1965-Present)
- Magic Shop, Merv Taylor Co. (1957-65)
- Wonderland Music Co. (1955-56)

104 & 106 Great American Pastime (1991-Present)
- Patented Pastimes (1990-1991)
- Fine Tobacco, Disneyland (1960-90)
- Fine Tobacco, Random Parts, Inc. (1955-60)

108 Main Street Cinema (1955-Present)

110 Unused Facade Door

112 & 114 Disneyana Shop (1986-Present)
- Rings & Things (1970-86)
- Jewelry Store (1967-70)

112
- Jewelry Store, Longs (1956-66)
- Jewelry Store, Random Parts Inc. (1955-56)

114
- Main Street Gifts (1966-?)
- Fantasia (1966-66)
- Yale & Towne Lock Shop (1955-64)

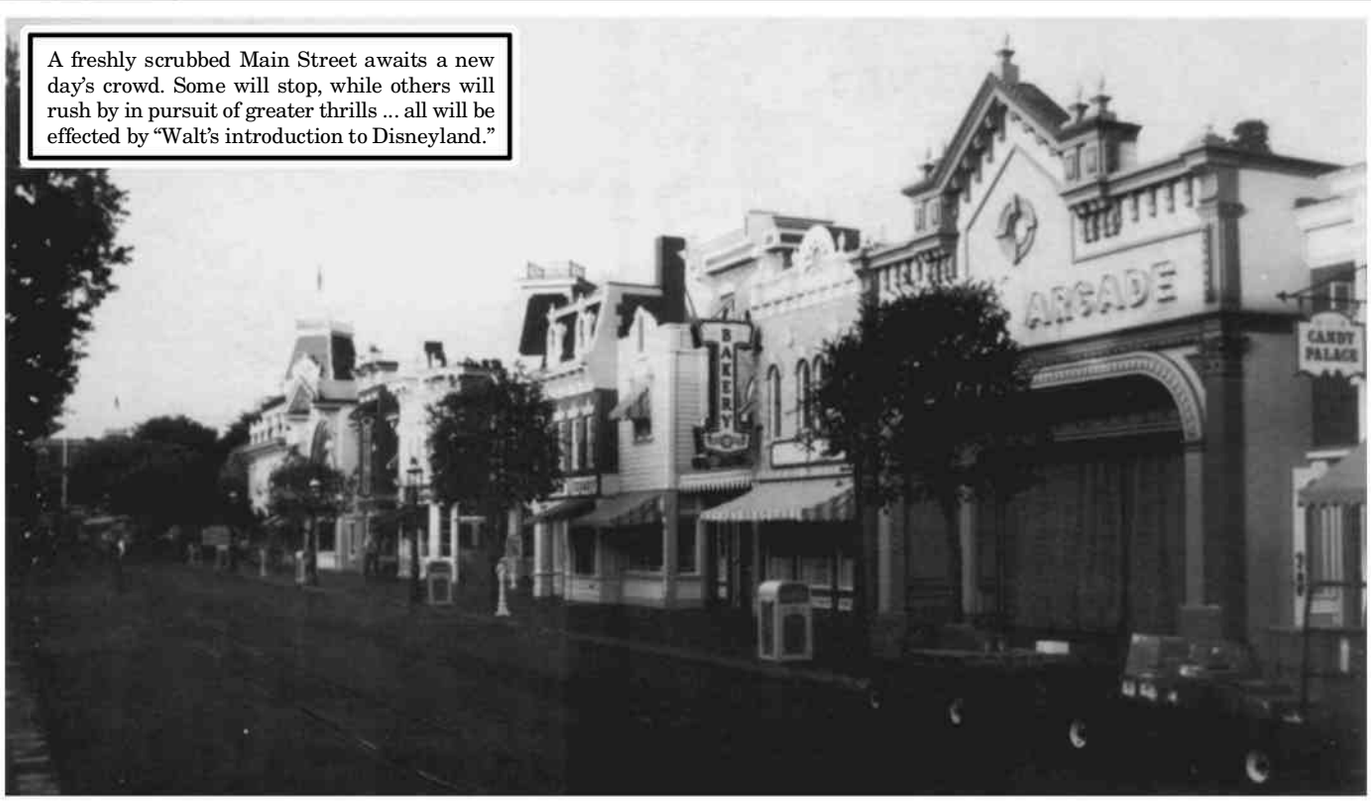
116

118

120 & 122 Market House (1955-Present)

a humorous link to real-life activities of each individual. Harper Goff recalls the origins of this tradition from when he worked with Walt Disney during the building of Main Street. "Walt found it necessary to open Disneyland even though many areas were not yet completed. On Main Street, some of the ground floor shops still had interior construction underway after the Park was opened to the public. Each night, workmen would go in and do a little bit more to finish the interiors. In the meantime, we would put up a serious looking sign that might say 'Harper Goff will be opening his shoe store here soon' and we'd have some sample shoes in the window ... but there was nothing inside the store. That was the beginning of the tradition of name signs on the windows."

The perfect and harmonious impact of Main Street on its audience is no accident. It is one the best examples of Walt Disney's experience in the communication of ideas using theatrical techniques. John Hench, Senior Vice-President with Walt Disney Imagineering, worked closely with Disney through all stages of Park construction. He explains that "Walt had a keen sense of how images fit together and how they took their meaning from each other ... and he knew how to eliminate contradictions. Ideas can be approached through a sequence, just like a book with chapters. Each succeeding chapter takes its meaning from the ones that precede it, and Walt used this for, of all things, an amusement park. Main Street was the most obvious example ... it had a kind of an optimistic message."



A freshly scrubbed Main Street awaits a new day's crowd. Some will stop, while others will rush by in pursuit of greater thrills ... all will be effected by "Walt's introduction to Disneyland."

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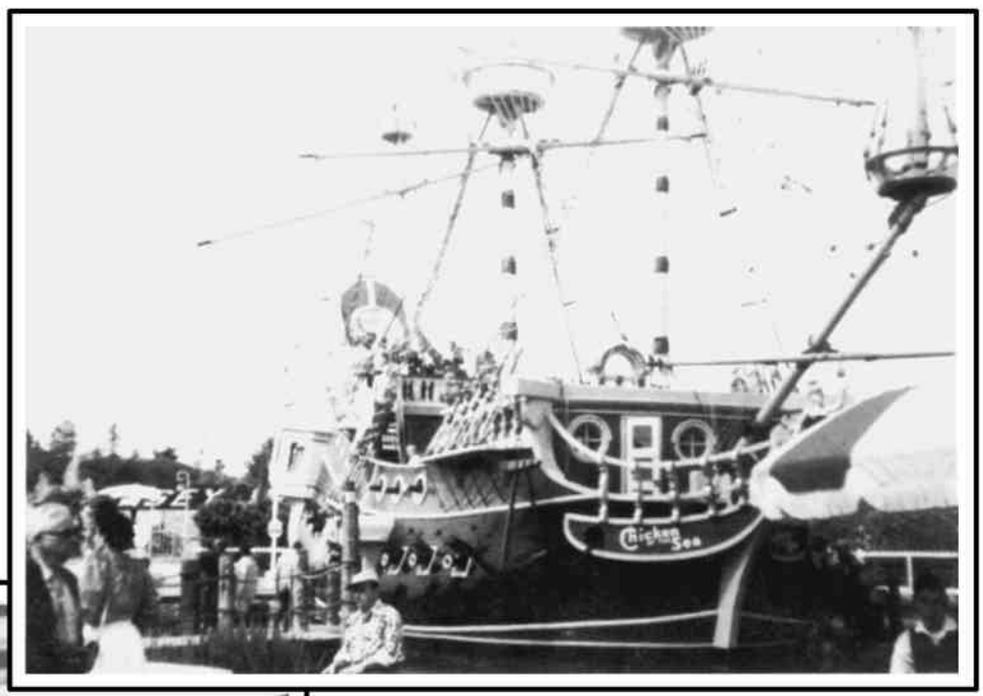
LOST PHOTO CONTEST

You sent in some terrific photo collections this time, and The "E" Ticket impartial judges were under considerable strain. If your entry wasn't printed, it may be that it was of a subject already submitted by past winning contestants (or maybe we didn't have room). Everybody keep searching ... don't give up now ... send your vintage Disneyland snapshot in to the Lost Photo contest.



FIRST PRIZE WINNER (of a 4 issue subscription to The "E" Ticket) is David Paszamant, of Highland Park, New Jersey. He submitted a number of wonderful late '50s photos including this great picture of the Fantasyland Pirate Ship. The rare shot of the Frontierland Stagecoach (below) is also pretty special.

RUNNER-UP WINNER (of The "E" Ticket "back issue pak") is Nancy Julian, of Alamogordo, New Mexico. Her grandfather took this photo of Tomorrowland's "space couple" in 1962.

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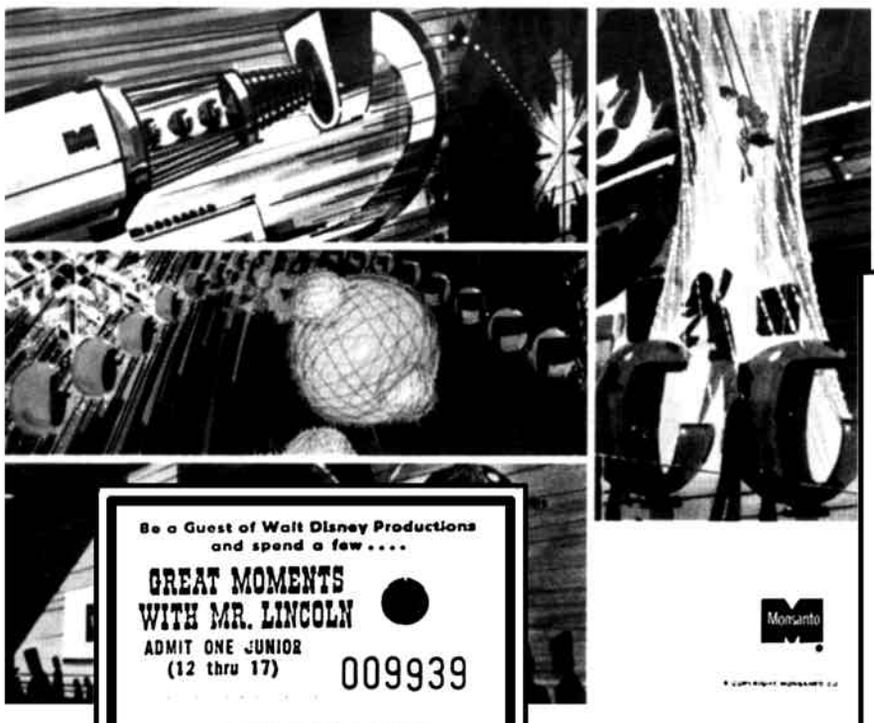
MONSANTO PRESENTS
"miracles from molecules"



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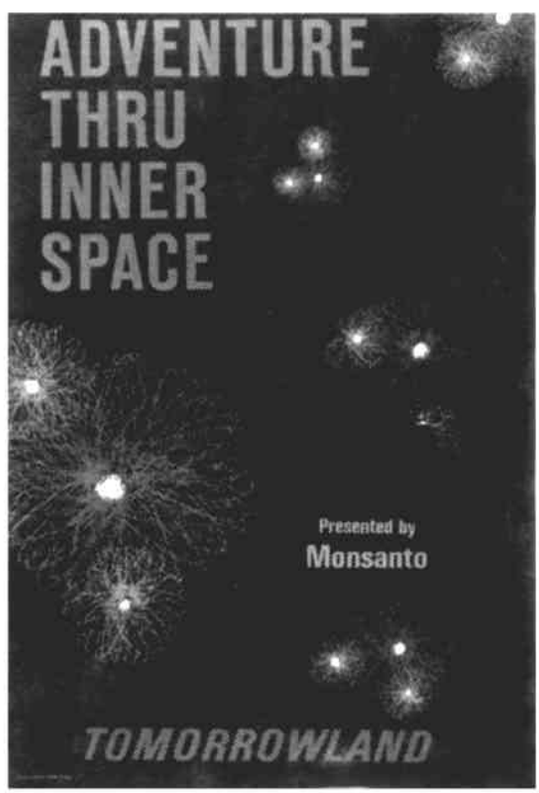
*** COLLECTOR'S CORNER ***

Keepsakes from Adventure Thru Inner Space for collectors to search for ... a rare 45 rpm recording, in the Monsanto illustrated sleeve, of "Miracles From Molecules." A "C" ticket from one of the Disneyland ticket booths, and the beautiful, deep blue ride poster once displayed within the Park.



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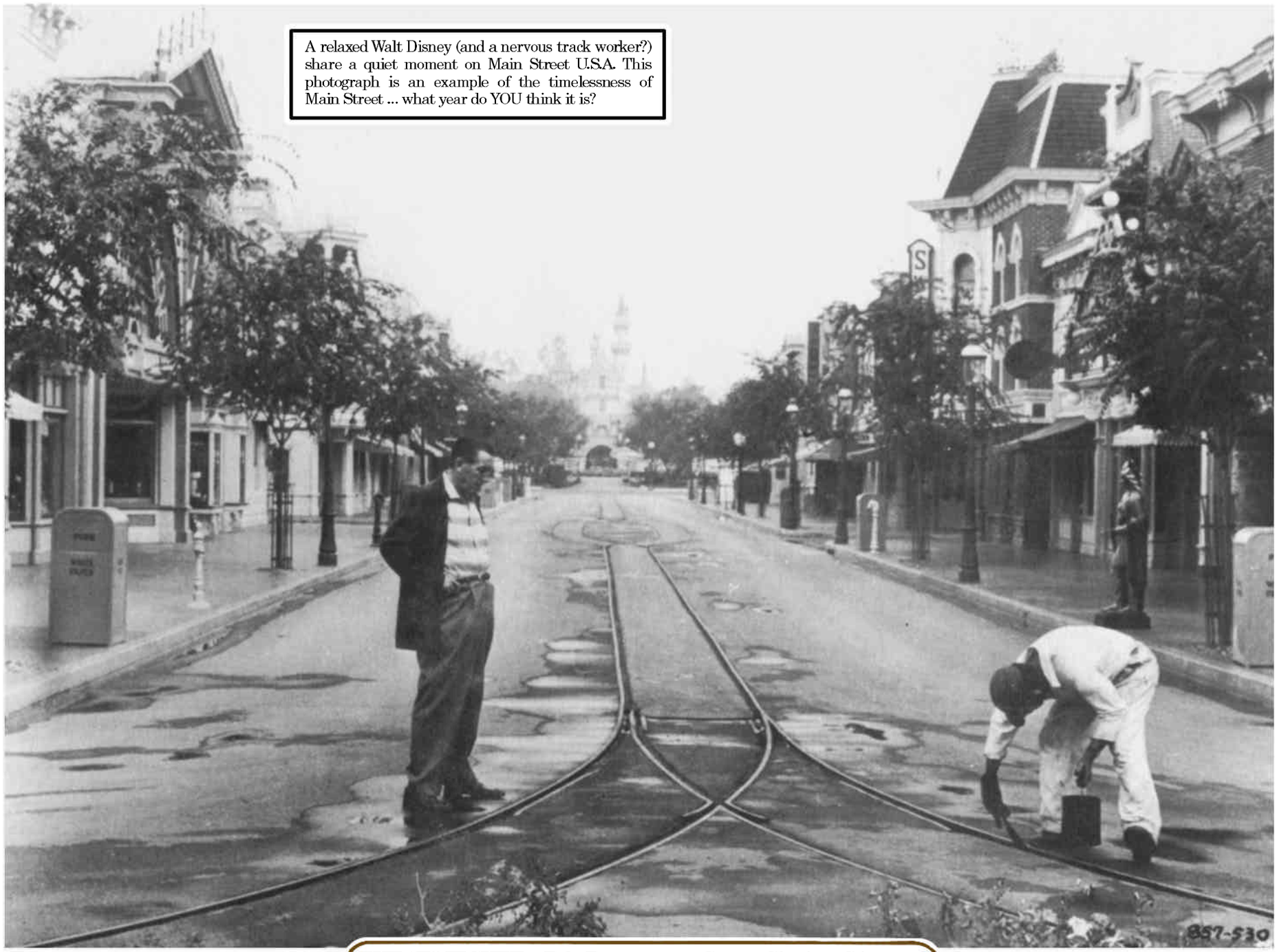

A relaxed Walt Disney (and a nervous track worker?) share a quiet moment on Main Street U.S.A. This photograph is an example of the timelessness of Main Street ... what year do YOU think it is?